

GUITAR

TECHNIQUES

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PLUS!
JOE SATRIANI

'I'm not a technical player...'
The maestro speaks out!

TECHNIQUES

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Guitar Licks

Funky Blues Lead
Country Soloing
Harmony Guitar

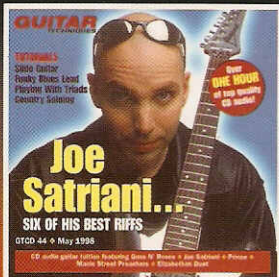
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and backing
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GUNS N' ROSES

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- ♦ Manic Street Preachers
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May 1998

GUITAR
TECHNIQUES

Contents

All the best music to slip between your frets... plus a whole load of interviews, advice, and tons of other cool stuff!

Interview

❖ 10 Joe Satriani

The Silver Surfer returns with a new album full of the scariest guitar-playing this side of the galaxy. *GT* pins Satch down for some serious chat...

Music

72 Unplugged

Another in our series of play-along classical duets – this month, we look at the Elizabethan era

❖ 77 Lick Library

The Manic Street Preachers take their turn in the Lick Library's hallowed halls!

❖ 57 Geoff's Blues

Get ready for some funky blues lead guitar – so hot it's really cool!

30 Phil Hilborne's A-Z of Great Riffs

It's the riffs that rule – enter Joe Satriani!

❖ Cover features

COVER FEATURE!

❖ 36 Main Transcription

Rock icons Guns N' Roses satisfy *GT*'s appetite for instruction! Learn all the guitar parts and solos from the rock classic 'Welcome To The Jungle'

21 Easy Like...

It's Prince part two – learn the purple one's solo style in *GT*'s in-depth analysis

82 Taylor Made

A bossa nova study with a bit of a twist – name that tune and win a prize!

❖ 86 Shaun Baxter's Beyond Rock

Learn some guitar harmony whilst you brush up your picking technique

Lessons

❖ 53 Hot Country

Lee Hodgson looks at three country solos to burn up your fretboard!

❖ 68 GT Tips

Don't bottle them up, move 'em around – with *GT*'s essential guide to slide guitar

❖ 28 Theory In Practice

In the first of a new series, Dave Kilminster introduces you to the power of three – using triads in your playing

Regulars

6 Letters

Like the song says... it's only words – but we love reading 'em!

8 News

What's the latest word on the street?

14 Cue And Review

New Clapton, new Satriani... what more could you need!

94 Readers' Ads

Bargains galore!

95 Tab Explained

A guide to *GT*'s musical hieroglyphics

Specials

16 Face The Rack

Wishbone Ash's Andy Powell talks backline!



Mick Hutson/Redferns

James Cumpsty

Neil Zlozower/Terri N Berg

Dave Hogan/All Action

It's all unknowns this month: (l-r) Prince, Joe Satriani, Slash, The Manics...

...and on the GT CD

1. Intro/Tuning

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2. Geoff's Blues

Funk Lead

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3. Geoff's Blues – Backing Track

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4. Geoff's Blues – Backing Track#2

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5. Phil Hilborne's A-Z Of Great Riffs

Joe Satriani part one

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6. 'Welcome To The Jungle'

Guns N' Roses

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7. 'Welcome To The Jungle'

Backing track #1

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8. 'Welcome To The Jungle'

Backing track #2

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9. Unplugged

Elizabethan Duet – Anon

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10. Unplugged

Backing track #1

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11. Unplugged

Backing track #2

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12. Hot Country

Country soloing

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13. Hot Country

Backing track

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14. Theory In Practice

Triads

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15. Beyond Rock

Economy Picking Study

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16. GT Tips

Slide Guitar Licks

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17. Taylor Made

Bossa nova study

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18. Easy Like

Prince – part two

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19. Lick Library

The Manic Street Preachers

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Making the grade

All the transcriptions and lessons in *GT* are graded in order to give you a rough guide as to a piece's level of difficulty. There are three categories, which we've divided as follows:



'Easy' will signify that a piece contains very few or no technical challenges.



'Moderate' implies that a piece contains a few awkward moments which might need a fair amount of work before a

good level of performance can be achieved.



'Hard' indicates a fairly high level of difficulty.

This is by no means all encompassing and is meant only for guidance.

Cover photo of Slash by Neil Zlozower/Terri N Berg

CD cover photo of Joe Satriani by James Cumpsty

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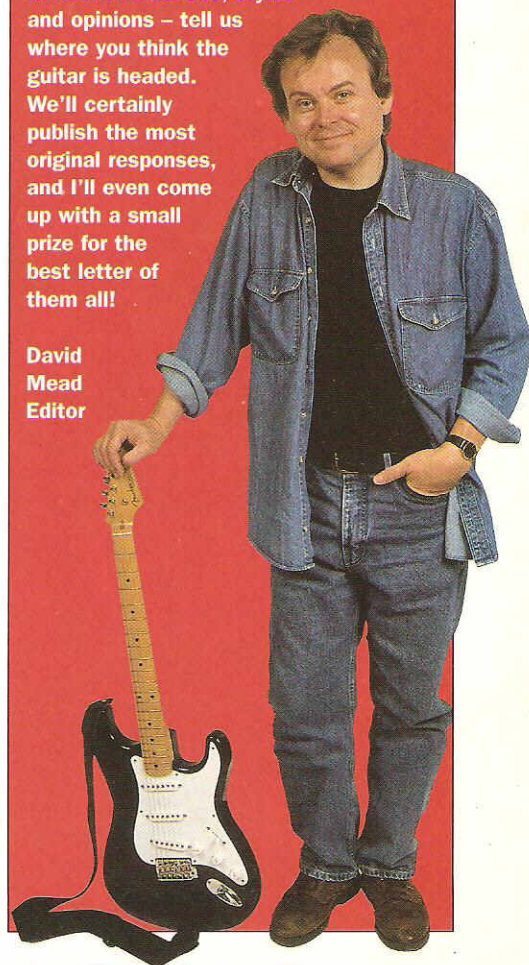
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From the top

Somebody recently asked me if I knew where guitar was headed as we wheel towards the end of the century. I must admit, I was a bit foxed. I'm not a seer or anything, after all. But I just happened to be interviewing Joe Satriani a couple of days afterwards, and I thought I'd ask him! As you'll read in this month's interview, Joe said that he thinks that guitar is moving in many different directions at once and that, as long as someone dares to be different, a new era of guitar playing will hence be defined. Coincidentally, we then received Eddie Gibson's letter taking *GT* to task about the current scene and we've published it this month. I was surprised at the amount of furious debate both the interview and Eddie's letter started around *GT* and some of the other guitar mags in our immediate vicinity. I don't think we ever came to a conclusion, but everyone had their own ideas about the subject. In brief, the debate raged from the 'Rock guitar is dead' argument (with various parties nominated as principal assassin!) to the 'Guitar has never been healthier' angle – and every point in between. So what do you think? On this month's letters page we throw it open, inviting a public forum about the current state of guitar. You're all players with loads of different influences, styles and opinions – tell us where you think the guitar is headed. We'll certainly publish the most original responses, and I'll even come up with a small prize for the best letter of them all!

David Mead
Editor



Letters

Your Letters

Controversial views on GT? Seeking advice? Need to tell us how great we are? Get writing!

Cover to cover?

❖ Dear GT

I play for fun but I am keen to improve, so I buy your magazine to help with my tuition. I think it is important to find an original style of one's own, but it is a great help to find that you have printed a favourite artists' or track's mysteries that I have been unable to fathom.

Which is why it is so annoying and frustrating to find a new edition in the shops with yet another transcription of 'Purple Haze' or 'Layla' or the chords to the latest version of Oasis' tune revealed.

There are tons of books in music shops where we can find all the Hendrix, Clapton, Satriani and Moore that we'll ever need, for the cost of only two or three mags. Yet you and your competitors/colleagues insist on printing the same old tabs over and over every few months.

If it's in print already then what's the point of printing it again? Come on, you lot! It would be more challenging for you, as well as us, if you gave us some real discoveries.

Can anyone show me any tab for Steve Rothery of Marillion, Larry Lalonde of Primus, Nancy Wilson and Howard Leese of Heart, Glen Tilbrook of Squeeze or even artists and tunes not guitar based but arranged for guitar (perhaps Peter Gabriel solo or Steve Hackett in early Genesis)? You may not like my taste in players or my opinions, which I hope are constructive criticisms, but I'd welcome any originality in future.

Brian Roberts
Watford

Are you sure you mean GT, Robert? We haven't done 'Purple Haze' since Dec 96, we've never

done 'Layla' and Oasis hasn't been featured (mainly owing to a somewhat short-sighted copyright policy) since October 95!

Admittedly we do cover tunes which are available elsewhere, but do you get a backing track or CD tuition with commercially available music? Or an in depth analysis? Are they even as accurate as GT's?

We have featured Steve Rothery's playing recently (Sept 97) and also Steve Hackett (Sept 97) too, and will continue to bring you a balance of well-known and not so well-known music in the future. Now, you didn't really mean us, did you?

Born in the 50s

❖ Dear GT

Great mag, but why don't you feature any 50s rock'n'roll? This type of music influenced great guitarists like Jeff Beck, Jimmy Page, Keith Richards etc, and it sounds great on acoustic or electric guitar.

Come on guys, this is great stuff – transcribe it! I'm only 16 but that guitar work still sounds as fresh and rhythmic as it did back in the 50s.

Jake
Aberdeen

Leave it with us, Jake!

Separate tracks?

❖ Dear GT

I have a suggestion for the format of the CD. I am trying to learn the country tune; I struggle when the tab becomes complicated so I rely on my CD player's repeat button – but I find having to fast forward through the speech at the beginning and end of the track becomes frustrating.

Could you please put large sections of speech on to separate tracks from the music?

Everything else is great. Thanks!
NI Jones
Nottingham

It's worth thinking about, certainly!

No more heroes...

❖ Dear GT

Perhaps it's the 'crusty' in me, given that I'm beyond the age where life begins (hmm...) but, looking through the variety of guitar material featured in GT, it's obvious that, as far as bands go, the key guitar moments were all played at least 15 years ago, and served to provide real inspiration for legions of bedroom players and ambitious pub rockers. What inspires now? Noel Gallagher doing 30 overdubs of G major on a track? God, hold me back. The Verve? Yeah? Does anyone know the name of the guitarist? You wouldn't recognise him if he stood next to you in the pub. They're all so faceless now, as if they're ashamed about a certain lack of ability, often necessarily disguised by studio trickery. And, jeez, they're so darned miserable about it all, and take themselves so seriously.

With the synth era of the 80s, things looked bad for the guitar, though it recovered (hooray) because most people love 'em and missed 'em, but players like Steve Vai almost killed it again. Nobody wanted to learn all that wank, even then – who the hell were you going to play it to? Picture it – you're down the pub with a mate, some beers and a couple of guitars, everybody there wants a sing-song, so you give them 'Eugene's Trick Bag' that you took yonks to learn, and suddenly you're on the pavement outside. Give 'em some Buddy Holly songs like 'Heartbeat' or 'Peggy Sue', and you can't get through the drinks

that'll get bought for you. And, while we're about it, why have you never touched the definitive guitar work of Buddy Holly? You still do that Vai stuff (and it was very well done, admittedly, by young Guthrie) but nobody cares any more. The sooner Mr Vai gets himself back into a decent band, the better. Self-important guitar virtuosity is a very poor disappearing-up-ar-se relation to a good guitar-based song. One notable current exception is Ocean Colour Scene (my goodness – songs? Surely no? They even look like they want to play, and heavens, they're popular, too) so where's the proper OCS songs that we can at least enjoy learning? And not, fer chrissakes, the A-Z of all the tunes from their crap first album that nobody's got anyway. GT, the guitar world is much broader than you give it credit for, and you're guilty of hovering around a very fixed rota of guitarists. Please expand your remit, and get us all out of a rut!
Eddie Gibson
Mansfield

Phew! I thought I'd print your letter in full, Eddie, so we can perhaps throw some of your comments out into the readership and maybe even start some sort of forum on the state guitar playing has reached in the late 90s. I mean, Steve Vai – wank? The Verve – no personality? Ocean Colour Scene – songs? I think we should, as they say, let the people decide. So come on, GT readers, what's your view? Write to GT; we'll print the cream of the crop and there'll be a prize for the best letter. Where's guitar going? You tell us! ❖

Send your letters to us at:

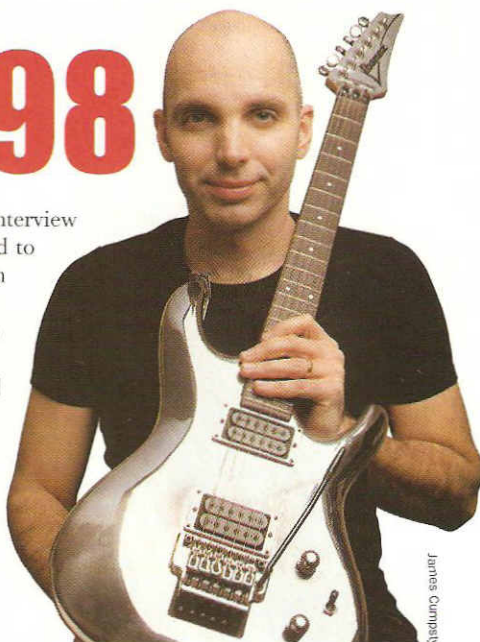
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News

HOT OFF THE FRETWIRE!

G3 98

Once you've read the interview on page 10 and listened to the this month's A-Z on the GTCD (page 30) you'll probably want to hear more of Joe Satriani. Catch him and widdlemeister Michael Schenker plus very special guest on the G3 World Tour 1998. Watch this space for details of the oh so special guest!



James Company

Friday 15 May
Glasgow, Clyde Auditorium
0141 287 7777

Saturday 16 May

Manchester, Labatts Apollo 0161 242 2560

Sunday 17 May Birmingham NEC 0121 780 4133

Tuesday 19 May London Wembley Arena 0181 900 1234

Wednesday 20 May Croydon Fairfield Halls 0181 688 8281

Thursday 21 May Cardiff International Arena 01222 224488/ cc
hotline 01222 757870

Tickets are priced at £15 except Wembley and Croydon which are £17.50. To book tickets for any of the above venues, give the G3 credit card hotline a ring on 0990 321 321.

The Satchman cometh: Joe Satriani tours the UK in May with G3

GN'R star in strife

Axl Rose, famed naughty anagram and frontman of GT cover stars, Guns N' Roses, found himself in a sticky spot recently after a fracas with security staff in Sky Harbour Airport, Phoenix.

While making his way through a Southwest Airlines security checkpoint, Axl objected to the luggage check as he was 'protecting a fragile object in his bag'. When pressed further, he allegedly shouted "I'll punch your lights out right here and now..." and held up his fists. A small detour to Maricopa County Jail was arranged after Axl was arrested and charged with disorderly conduct, but bail was quickly agreed and he is once again free to roam the earth at will.

Charged with possessing an offensive midriff - Axl tangles with the law again



Jeffrey Mayer/Pictorial Press

Blüe Guru hits the shops

During his prolific career as a producer, guitarist John Tiven has worked with the likes of Robert Cray, BB King and Vernon Reid and is currently working on Johnny Winters' new live album. With such an impressive list of scalps as this, it may be worthwhile giving Mr Tiven a little of your time.

Blüe Guru, Tiven's second CD as an artist in his own right, is now available. This combination of rock, R&B and blues enjoys contributions from Vernon Reid, Will Calhoun and Frank Black amongst others and features the man himself as producer. If you like the album, you'll be able to catch The John Tiven Group on tour in Europe later this year...

Wanna go MIDI?

For years guitarists have been trying to interface their instruments with synths and sequencers with varying degrees of success. New kids on the block in the guitar-to-MIDI stakes are Axon with their AX100 system which, they say, is

positively glitch free. What's more, the AX100 can be fitted to electric, acoustic or nylon string guitars via dedicated hex pick-up systems. Those seeking a rapid interface with things digital should contact distributors Wersi UK on 07000 783731.

Techno tubes

This year's NAMM show saw the unveiling of a new range of combo amps from Line 6. The three 'Flexitone' combos incorporate break-through TubeTone software at very reasonable prices.

These fully software-driven digital guitar amps sport a dishy retro look in keeping with the classic amp sound. The series includes the Flexitone 60 watt 1x12 at £699, the Flexitone Duo 100 watt Stereo 2x10 at £799

and the novel Flexitone Plus 1x12 at £749 which can be run in 60 watt mono or 50x2 stereo when coupled with the 12" Flexitone cab (£249).

And while we're at it, Sound Technology would like to announce that they are now the sole distributors of Line 6 and Groove Tubes gear. From techno to tubes, eh? For further information on Line 6 or Groove Tubes products, contact Ian Cullen on 01462 480000.

Hendrix at The Beeb



Top of the form



Guitarist Of The Year Dave Arrowsmith nabs his prize

It was celebration time at The Guitar Institute as the *Guitarist Of The Year 1997* prize was presented to star student Dave Arrowsmith at the recent graduation ceremony. Dave can be seen receiving a Tascam 414 multitrack recorder as the fruits of his toil.

The course that Dave has completed is now officially recognised as the equivalent of two A levels, a BTEC National Diploma or an GNVQ Advanced award and could be used as a way into degree programmes all over the country. It's official: being a guitarist is a proper job! For details of courses run by the Guitar Institute, telephone 0181 740 1031.

Rumour has it that spring could see the release of a new Jimi Hendrix CD featuring sessions Jimi recorded at the BBC. Head of music at BBC Worldwide, John Willan, is unwilling to confirm the track listing or even the release, but hopefuls for the line-up are: Hendrix's version of Dylan's 'Can You Please Crawl Out Your Window', 'Love Or Confusion' and a jam with Stevie Wonder of 'Ain't Too Proud To Beg'. We'll bring you the details just as soon as we have them!

Jimi Hendrix (left) in classic wild-trousered 60s action

And now the sad news...

❖ Carl Perkins

(1932-1998)

Carl Perkins first wowed UK audiences on tour with Chuck Berry. His career spanned two eras and included such highlights as recording a session for The Beatles at Abbey Road. Many will remember him for writing 'Blue Suede Shoes' - in fact, with that song alone, his place in the rock'n'roll hall of fame is guaranteed!

❖ Jimmy Rogers

(1932-1988)

Known as Muddy Waters' second-in-command, Jimmy Rogers helped form The Headhunters, Waters' first electric band. After moving on in 1955, he enjoyed solo success while trying his hand at making 'an ordinary man's living'. He was influential on the likes of Eric Clapton who covered 'Walkin' By Myself'.

❖ Nick Webb

(1954-1998)

Nick Webb, founding member and one half of the acoustic guitar duo Acoustic Alchemy, passed away on the 5th February 1998. He was 43.

After an early career as a child actor and studies at LAMDA, Webb decided that his true vocation lay in music and entered Leeds College of Music. While studying jazz, he met two guitarists who were to set him on the course for a very successful career. Simon James and John Parsons appeared with him in early incarnations of Acoustic Alchemy. When Simon James left to pursue his interests in

flamenco, Webb teamed up with Greg Carmichael and the duo signed a deal with MCA in 1987. They were just finishing their tenth album when Nick died. He had an illness which sadly reappeared. He had chosen to call the album *Positive Thinking* and, at the time of writing, the finishing touches were being put to the album which will be released in May.

On a personal note, in Jan 97, as I was preparing my transcription of the duo's 'Natural Elements' for April 97's *GT*, both Nick and Greg were more than helpful in recommending fingerings and so forth. I communicated with Nick on a number of occasions throughout the year regarding the production of a folio of *Acoustic Alchemy* transcriptions. I last spoke to him only a fortnight before his death.

Though the band were known in their native Britain, their greatest success was in the US and the Far East, where they regularly toured. Though his death is sad and untimely, it is good to know that he left behind a great part of himself - his music. Eric Roche

❖ Ivor Mairants

(1908-1998)

It is with deepest regret that we report the death of the award-winning guitarist, Ivor Mairants, one of the first European musicians to play jazz guitar.

Ivor was born near Plock, Poland, on July 18th, 1908. He emigrated to London at an early age and started



Britain's foremost jazz guitar pioneer, Ivor Mairants

strumming a banjo when he was 17. He had no formal music training and only began playing the guitar when he became a professional musician. Ivor performed with a number of top UK band leaders during the 30s, and was the resident guitarist with Geraldo and his Orchestra during 1940-52. He was the most featured guitarist on the BBC during that period, and even topped the *Melody Maker* Guitarist poll a couple of times. Ivor also played alongside many other guitar greats including Django Reinhardt, Les Paul, Wes Montgomery, Joe Pass and George Benson.

Last but not least, Ivor was the author of two major guitar books: the autobiographical *My Fifty Fretting Years* (Ashley Mark 1980), and *The Great Jazz Guitarists* (Music Maker 1994), a huge tome which focused, with musical examples, on the main exponents of jazz guitar since the turn of the century. Ivor passed away on 19th February. Cliff Douse



Acoustic Alchemy, featuring the late Nick Webb

An evening workshop

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"The last album was a trial by fire. I had to count off the song and play – and that was it"

Joe Satriani – king of instrumental rock, founder of G3, and fan of The Verve...

Crystal

James Cumpsty

Crystal Planet is the latest collection of mind-stretching instrumental rock songs from one of the guitar's most original voices. Ever since *Not Of This Earth* hit the turntables during the mid-80s, Satriani has been a leader in the field of boundary-stretching rock. Outside his illustrious solo career he's toured with Mick Jagger and Deep Purple and, much earlier, was responsible for teaching the likes of Steve Vai and Metallica's Kirk Hammet in their formative years.

Last year saw Satch take the stage on the same bill as players like Vai and Eric Johnson as the triple threat *G3* guitar package stormed America. His reputation with the world's players will always place him up there with the guitar elite, irrespective of whichever fashion is currently dominating the music scene.

After the last, eponymously titled album – considered by many to be a departure for Joe – the mood of the new album seems to reach back to the feel of albums like *The Extremist* and *Time Machine*...

High calibre

"There's plenty of stuff on the record that's forward-thinking and firmly in the present, too. But it's sort of unashamed at mixing it with anything in the past that seems to make the songs work, and that kind of made us all just feel really good when we were in the studio. The record's got a lot of live playing on it but it sounds produced, let's put it that way!"

Joe's previous album saw him in the studio with high-calibre players like Nathan East, Andy Fairweather-Lowe and Manu Katché. Was Joe pleased with the results?

"Very much so. I'd like to say it was a gift from (producer) Glyn Johns to me. As far as producers are concerned, I bring them songs that are like enigmas and they figure out what it is I'm trying to do and they figure out a way to do them!"

"The last album was a trial by fire kind of a thing. I had to be able to just count off the song and play and that was the recording; it was a coming of age kind of a record for me. Then what followed was three years of touring and the last year was a solidification of me and Geoff and Stu as a band. We started to think about what it would sound like if we did another instrumental record together, what we could try to achieve and what things we didn't like about previous albums. So we walked into it with a lot of enthusiasm and I had a lot of songs to check out. Doors opened for us, things happened, and we got to preserve a lot of first takes – but we got to use computers if we wanted to as well. The sound has got everything in it; it's got trio performances, it's got super-multi track – 48 tracks raging at once – it's got fast songs. But I made a point not to include any bummed out, really down in despair kind of tunes. I thought that on the last record 'Down, Down, Down' had reached the ultimate in Joe Satriani writing a

Satriani on The Verve

❖ We asked Joe what he was listening to at present and he told us...

❖ "The latest Bjork record, the Prodigy and the Verve record are all lying around at the moment. I know a lot of The Verve's fans are into their older stuff, but a guy who's a friend at Ibanez gave me a bunch of their early records and it left me wondering where it was all going. But I'm actually a fan of their newer stuff..."

song about not being in a good place and then deciding to share it with the audience!"

Toys for the boy

What gear did Joe use on the new album?

"I had all my pedals set up and we tracked like a band so I was able to play melodies and then step on a box and do a solo. I had my two wah wah pedals by Dunlop, I had my original Digitech Whammy, I had the Full Tone octave and Deja Vibe and I had 100 watt and 50 watt vintage Marshalls that got used a little bit. But I think I used mostly the (Peavey) 5150, the Marshall 6100, a Wizard and a Wells amp."

Presumably the famous chrome Ibanez JS model played centre stage guitar-wise?

"Yes. I think that primarily the chrome guitar may clock in at being the most used guitar and then right behind it would be a couple of different JS-1s with different paint jobs on them. There's a JS-700 on one of them, then there was a 58 Strat, a 58 Les Paul Junior, a 58 Esquire and an early 80s Korina Flying V."

Last time we talked to Joe

he was talking about a new prototype Ibanez. Did that project ever come to fruition?

"No it didn't. I used it on the *Time Machine* tour but we couldn't pass that benchmark where we decide that it's good enough to unleash on the public. It got to the point where it was quirky enough to use on some recordings but we just couldn't work out the details. We had two Telecaster single coil neck pickups next to each other and a special design of two Telecaster bridge pick-ups together. We got the neck together, and the body, but we could just never come close to the sound of this 58 Esquire that I have. And so I thought that if we couldn't get it better, then we have no business entering into Fender's territory. Ibanez agreed, too; they said, 'If it's an improvement we'll release it, but if it isn't, then what's the point?' So we just moved forward into creating the JS 700."

"We're moving on with a Gibson scale version of the JS 700 which will be an all mahogany body, wrap-around tailpiece and two specially designed vintage humbuckers. I think it's going to be all black. It's a killer looking guitar!"

Surfer dude

No matter which guitar Joe uses in the studio, he always seems to use the 'silver surfer' guitar live, rather than having to chop and

Whatever trends prevail in music, a new album from fretboard maestro Joe Satriani will always cause a stir. David Mead craves an audience...

Voyager Joe Satriani

► change onstage...

"Well, when I'm on stage I've got two different chrome guitars which play totally differently, and then usually the third guitar is either the rain forest or electric rainbow. When I make a record I use so many instruments and amps that I can't pin-point one amp and one guitar most of the time. There are a couple of songs on the new album where it's one guitar and one amp, like 'Crystal Planet'. But the first two songs have got two different amplifiers

that I'm plugged into and it would never work live because it's a blend which only the mics would hear. But it doesn't make any sense to me because I'd be changing guitars in mid-song if I carried that to its truthful point. My stuff is instrumental, and when you've got 15 instrumental songs on a record and you've used 26 guitars... what are you gonna do? [laughs]"

So how does Joe rationalise his gear when setting off on tour? What makes a good live amp, for instance...

"Well, it's got to have a broad frequency range. It can't be skewed towards one kind of playing – in other words, if it's too clean or too dirty it's not going to work. It's got to be semi all-purpose so that I can play things which require a little compression and gain like 'The Mystical Potato-Head Groove Thing' or 'Flying In A Blue Dream'. It also has to be able to react to the volume controls to do all the things that we play really quietly, like 'Always With Me, Always With You' or

'Cool#9'. It's got to have punch, but it can't be overly processed, let's put it that way. I don't really like that over-processed sound."

What about speaker cabs or even types of speaker?

"I like using the Celestion 25 watt speakers. I like the way they sound. I think they tend to yield to different nuances and the high-powered speakers don't tend to do that as well."

G3 – Judgement Day

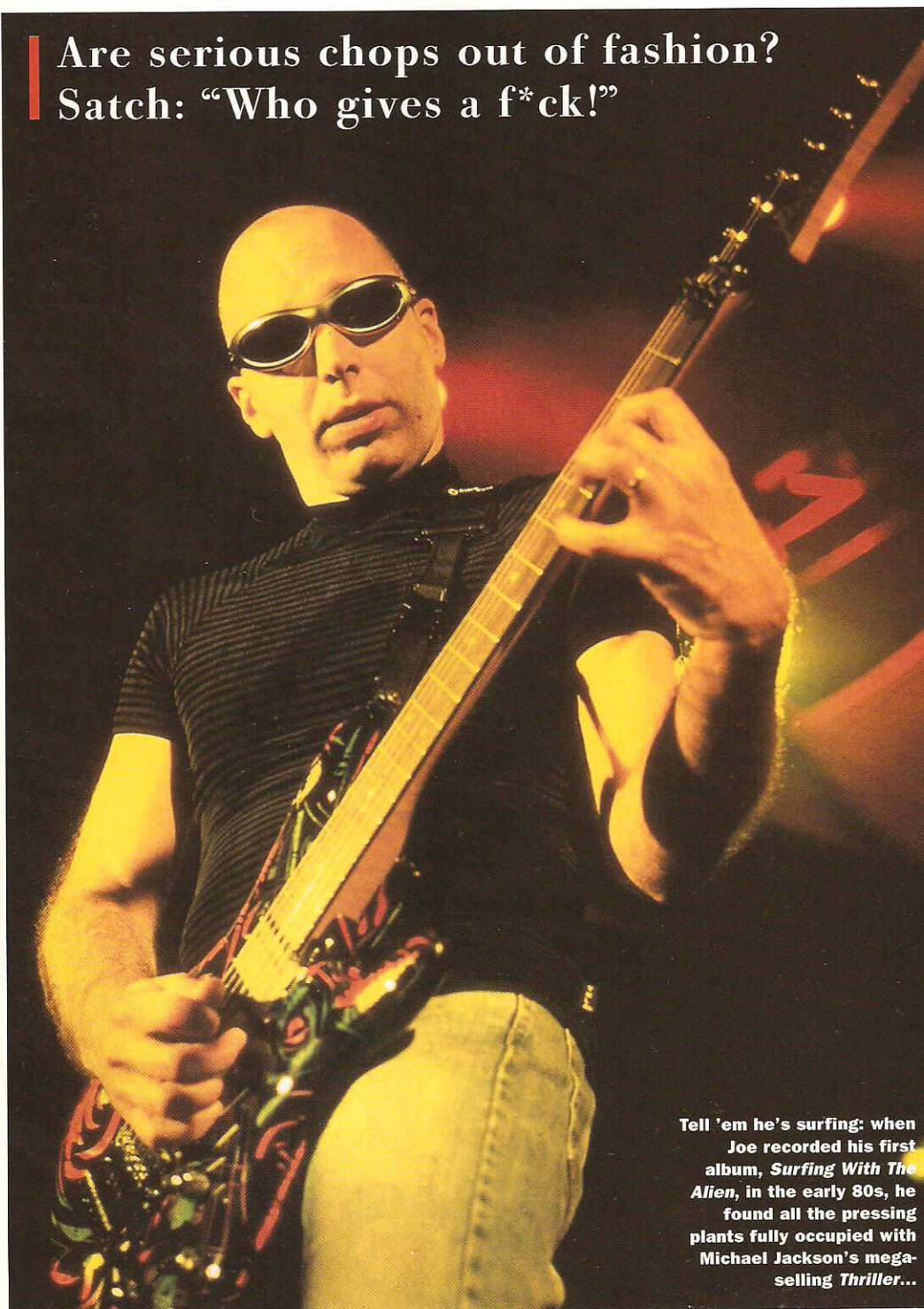
The last time we saw Joe in the UK was with last year's G3 tour, which paired the talents of Satch and Vai on the same bill.

"It was unbelievable. It was more than what I planned on; I put it together because I wanted to make a tour that would put me on stage with guitar players who I thought played better than I do! I thought it would give me inspiration every night and a bit of a charge while on stage. At the end of the year I'd played with Eric Johnson, Steve Vai, Robert Fripp, Adrian Legg and Kenny Wayne Shepherd, all incredible players who do stuff in certain areas of playing that I think are unbelievable and way above what I can handle. I definitely feel that my musicianship got a real good kick just hanging around them. I'm looking forward to playing with Michael Schenker on the next G3 tour that we start off in Europe in May."

It has been said that the G3 tour represented instrumental guitar's swan song and that the genre had almost been done to death. Is the guitar boom of the 80s finally over?

"Well the guitar boom of the 80s is over because it finished with the 80s, you know? I knew that when I released *The Extremist* that that kind of guitar playing, or the focus on it, had been removed. It doesn't make any sense; my audience has grown over the last ten years to become a world-wide thing. When I started in the 80s it was like a city who recognised what I did and if I tried to put together a G3 concert ten, eight, five or even four years ago, it wouldn't have worked. For chrissakes, it took me two years to convince Eric and Steve to do it; I worked on it for a very long time. Now, we're starting our third chapter of G3 and we've had more offers from around the world and so,

Are serious chops out of fashion? Satch: "Who gives a f*ck!"



Tell 'em he's surfing: when Joe recorded his first album, *Surfing With The Alien*, in the early 80s, he found all the pressing plants fully occupied with Michael Jackson's mega-selling *Thriller*...

Simon Ritter/Redferns

Hair apparent: Satch
back in the days before
the rug got the chop



from my perspective, I think people still like certain personalities who play guitar, but the whole thing will be redefined by new personalities."

Chop culture

Does Joe find that having serious chops is unfashionable in the current UK pop culture?

"Who gives a f*ck! [laughs]. When I released *Surfing With The Alien*, Michael Jackson's *Thriller* was being pressed in so many plants around the States, my record release was delayed because we couldn't find a pressing plant. I remember thinking, I am releasing a record which has nothing to do with anything that's current. Michael Jackson was number one, Motley Crue was number two - who in their right mind would release an album like *Surfing With The Alien*? I'd say, Why should I care? Does everyone who puts out an album have to justify what they do instead of

being applauded for trying to do something different? You can't have it both ways, y'know!"

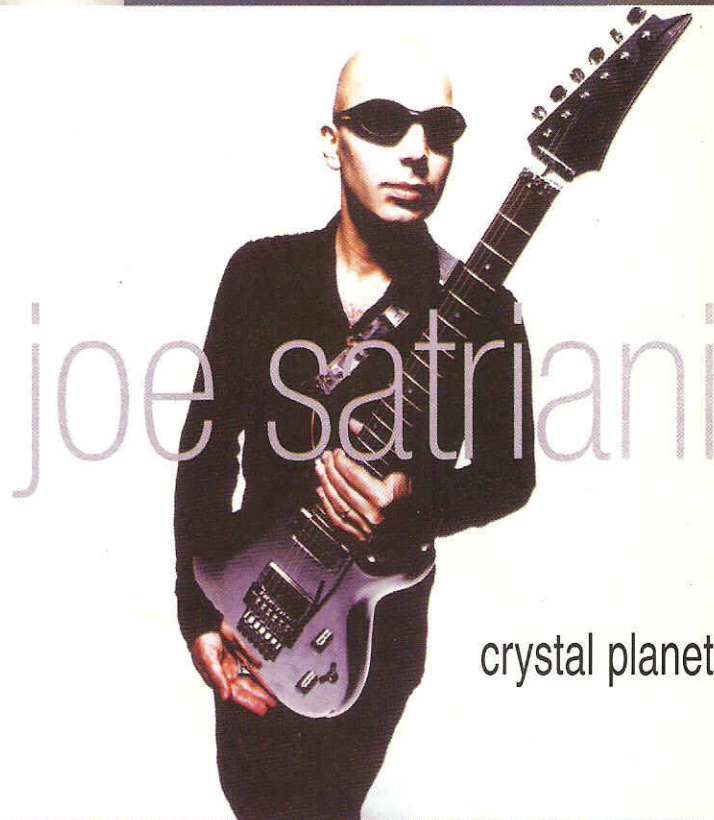
"I'm asked that question all the time, and back when people wanted to put me on the cover for being a technical guitar hero. I would say, Please, that's not what I do. I write songs, I believe in beautiful instrumental music - that's my focus. If you want to ask me what strings I use or how many hours I practise, I'll go through it, but that's not really what I do. Now, ten or 12 years later, they want to turn it around on me and criticise me for doing it, but I say, Hey, I've told you all along, it's not what I'm into! There's a parallel to be drawn with the punk boom of the late 70s where it was simply not the done thing to admit that you knew anything at all about playing your instrument..."

"Yeah, but where would we have been if Eddie Van Halen had listened to that?" ♦

So where's guitar going, Joe?

♦ "I think the guitar has always been going in several directions at once. People ask me if I think that electronica is where all music is going and I say that the number one record in the world at the moment is 90 per cent instrumental - the Soundtrack from *Titanic* - and the other records that are piling behind it are by people playing instruments - like Garth Brooks. So the guys at the top aren't really part of any media trends, they're people really playing and really singing and they're selling records in millions. I'm kinda encouraged by that; it backs up my feeling that I had when I was a little kid which was basically, 'Isn't the music scene great!'"

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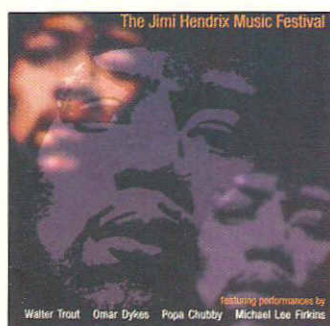
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Review Cue & Review

Blues and jazz dominate on the *GT* phonograph this month. David Mead gives the latest releases a thorough critical going-over...

Various Artists The Jimi Hendrix Music Festival (Provogue)



Michael Lee Firkins, Walter Trout, Omar Dykes and Popa Chubby playing live the music of Jimi Hendrix... sounds like a good evening's entertainment! All the classics are here: 'Little Wing' (reggae style!), 'Hey Joe',

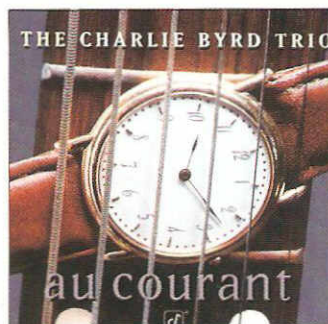
'Foxy Lady', and so on - with some beefy guitar playing, particularly from Lee Firkins.

Walter Trout's take on 'Voodoo Chile' alone would have brought a smile to Jimi's face - it definitely ranks alongside Stevie Ray Vaughan's version. This sort of thing ought to happen more often...
Star Rating: ★★★

The Charlie Byrd Trio

Au Courant
(Concord Jazz)

The Nylon string jazz master returns with an album of standards played with his usual aplomb. *Au Courant* sees Charlie in trio format with vibes and bass - the rhythmic groove is so strong that you barely notice the



lack of a drummer!

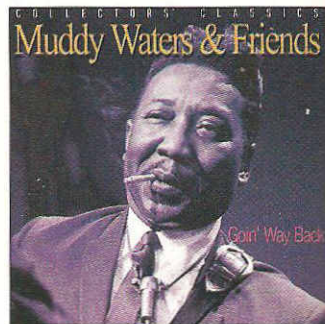
Tracks include 'Have You met Miss Jones?', 'Days Of Wine And Roses' and 'My Romance' and each offers a definitive example of how jazz sits so well on a nylon string Spanish guitar.

If you enjoy jazz at its laid-back best, then look no further than this album!

Star rating: ★★★

Muddy Waters & Friends

Goin' Way Back
(JAM)



Recorded in 1967, but with exceedingly primitive sound quality, *Goin' Way Back* is, nevertheless, the real thing. Muddy plays his own songs on acoustic guitar, and is joined by the likes of Otis Spann for an all-star blues unplugged! Historical significance alone demands that blues fans check out this CD... have mercy!

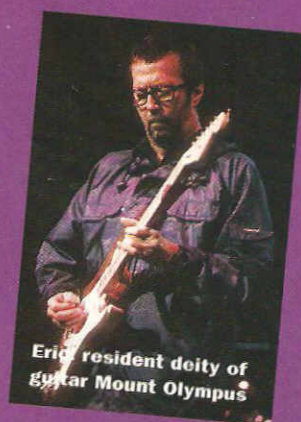
Star Rating: ★★★★★

Eric Clapton

Pilgrim
(Warner)

This is Eric's first 'official' studio release since *Journeymen in 91* - *Unplugged* was a live album, *From The Cradle* was a sideline blues project and nobody was even meant to know it was Eric on *Retail Therapy*! But *Pilgrim* certainly contains an influence from all those 'in between' albums - particularly *Retail Therapy*, because here Eric teams up once again with Simon Climie as co-producer/co-songwriter.

The album's opener is 'My Father's Eyes', which, like 'Tears In Heaven', was written after the tragic death of Eric's son Connor. Eric's voice has never sounded better, but the guitar playing throughout is very understated. Seeing as EC is the original resident of



guitar's Mount Olympus, you'd expect a few hot solos!

Stylistically, the album veers between soul, reggae, ballad, and the token blues of 'Sick And Tired'. Its true masterpiece, however, is 'River Of Tears' - definitely a 'Layla' for the late 90s.

Pilgrim is going to surprise a lot of Eric's fans - and delight a few as well!

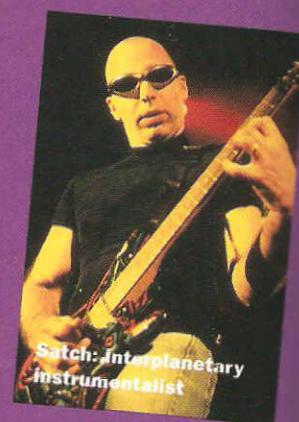
Star Rating: ★★★★★

Joe Satriani

Crystal Planet
(Epic)

Joe's last album, titled simply *Joe Satriani*, was taken by many as a departure from the norm from the master of instrumental guitar rock. Its quieter demeanour lead one to believe that maybe Satch was changing track and heading in a more blues/rock oriented direction. Which makes it all the more of a surprise to find in *Crystal Planet* a return in style to the 'old days' of *The Extremist*, *Flying In A Blue Dream* and *Time Machine*.

The guitar playing is, unsurprisingly, brilliant; everything we've come to expect from such a consummate master, but one can't help thinking that maybe there's a certain amount of playing safe going on. The opening track, 'Up In



The Sky', for instance, could have been on any of Joe's previous albums and sounds dangerously reminiscent of a track from *Time Machine*.

But, having started off in critical mode, I've got to add that *Crystal Planet* contains some great moments and plenty of amazing playing from one of the finest players on this or any other planet!

Star Rating: ★★★

David Redfern/Redferns

You're joking!

Well?

Not too bad

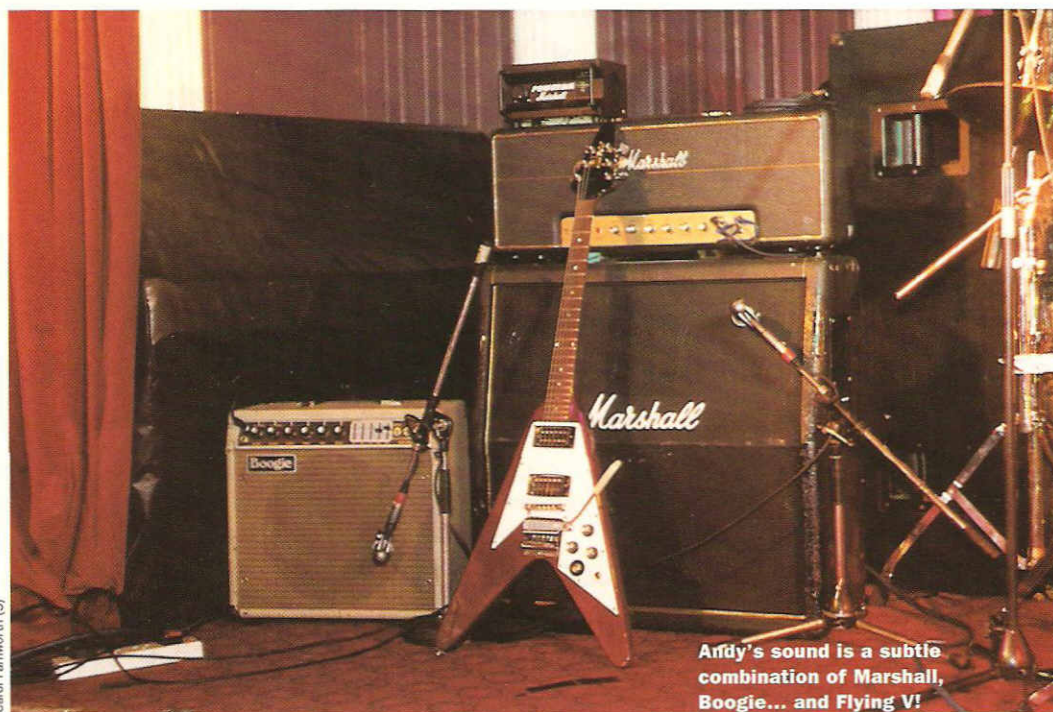
★★★★

Fantastic

★★★★

Brilliant

★★★★



Carol Farnworth (5)

Andy's sound is a subtle combination of Marshall, Boogie... and Flying V!

In a twin lead guitar set up playing tricky harmony lines, you can't afford to go mad with distortion. You need power, but a lot of clarity as well. David Mead takes a peek backstage...

Wishbone Ash's Andy Powell

Don't listen to what anyone else tells you – Wishbone Ash invented harmony rock guitar. At the very least they took hold of the concept and gave it their own unique twist in much the same way as Queen's Brian May did. Listen to any Wishbone Ash recording and you'll hear for yourself – it's well beyond the standard rock harmony tackle of assembled parallel 3rds. Ash were taking on board some fairly frightening harmony concepts as early as 1970!

The point of all this, of course, is that if you're going to have two guitars playing a tight-knit harmony barrage on stage, you need something fairly special in the backline to make sure you're delivering the goods with clarity and power –

“The Mesa gives a nice bedrock to the sound...”

which is not always an easy double act to pull off.

Let's talk amplification

Andy: “I use Marshall plexis and I only run them on about number one – that's the secret! I always start with a clean sound and then I have two other stages. One is slightly overdriven, which I achieve with a graphic equaliser which pushes more mid-range for added ‘chunk’, and then I use an Ibanez Tube Screamer just slightly because, in everything I do, I don't want to hear the sound of the effect – all I want it to do is enhance. I also cross-link the channels on the Marshall, so I'll have the channel with more bass in pumping into the treble channel and none of the tone knobs are any higher than half. I just want to hear the sound of

the amp, that's all.”

What sort of valves are on board the Marshalls – EL34s?

“Yeah. I did a study on valves at home, just for the hell of it, and it's amazing how different they can be from one another. I tried Sovteks and everything... the valves in the Marshall right now are probably Chinese 34s, though.”

To compliment the sound of the Marshall plexi, Andy uses a Mk I MESA/Boogie.

“It's an original 1970s Mk I. I've got two; one here and one in the States. I think this one's got Groove Tubes in it...”

“The MESA has got more of a Fendery thing about it. I like to mix amps and it brings more of a Fendery thing to the sound.” Both amps are running all the time and miked for stereo.

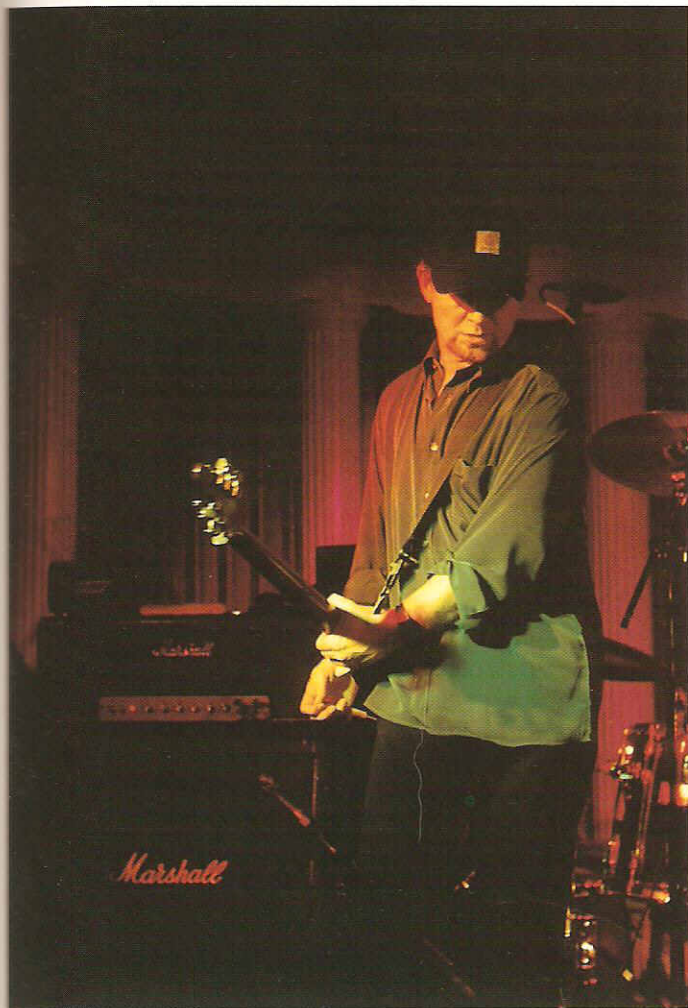
“The MESA holds together better for loud rhythm and chords. It gives a nice bedrock to the sound.”

As far as guitars are

concerned, Andy is never very far from his beloved Gibson Flying V. But lately he's been seen walking out with a new instrument – a Music Man Albert Lee signature model... “I've got



In recent years, 70s heroes Wishbone Ash have been as in demand as ever



Do you need power with clarity? Running the Marshall no higher than one – that's the secret!

quite a relationship with the Music Man people. I use the Silhouettes – I've got a couple. I fell in love with them in Germany. I tried one out and it was very close in feel to the alchemy of the early Fenders. The necks really attracted me because they've got that really chunky, almost triangular thing about them and they've got lightweight bodies. Recently

they sent me an Albert Lee model and I've just pulled it out for the first time on this tour. I'm enjoying playing it because I haven't played a Strat-style guitar for a while, although it resembles the Teles, really."

Making it fit

So, having established the cast list of amps and guitars, how does everything fit together?

"The V and Silhouette go into a TC2290 (multi-effects), an early model I use for delay and chorus. It's studio quality, so it's clean. It's also got dynamic delay, so when you back off – play lighter – the delay parameters that you set will come to the fore. It's got compression in it, in other words. So if you turn the guitar up and you're screaming out on a solo, the delay gets out of your way so you don't cloud everything up with echo. You can also plug up to five external footpedals into it, so instead of having these cheesy little footpedals on the floor, I plug



Sweet harmony – Wishbone Ash in action (L-R Andy Powell, Tony Kishman, Mike Sturgis and Roger Filgate)

the footpedals into the back of the TC unit – the Ibanez Tube Screamer, the graphic and an extra TC chorus pedal. Then that signal is split between the amps, the Marshall and the Boogie. The Marshall cab has vintage Celestions in it – greenbacks."

V for victory

Unbelievably enough, Andy's trademark instrument, the world-revered Gibson Flying V that he uses on stage to this day

States and I paid about £250 for one! It had an amazing sound – even before you plugged it in; it rang beautifully. I used it stock for seven or eight years, and eventually I decided to change the pick-ups. I bought an old Gibson 345 with a broken headstock – a 59 – and, of course, it had PAFs in it. So I ripped those out and put them in the V and it became another beast altogether. It sounded great before, and the original

"I did a study on valves at home, for the hell of it"

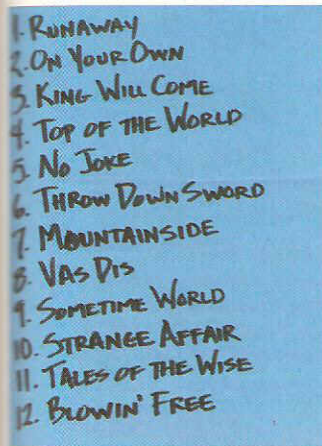
is the exact same one that he's been using for the past 28 years!

"It was one of a pair acquired by the Orange shop in Denmark Street, and nobody wanted them. I went down there and they were still in packing cases! They'd been bought in 1966 or 67 and they'd sat in packing cases for a few years, Cliff Cooper at Orange had brought them over from the

pick-ups were great, but the PAFs meant that I could do that bit more with it. It became 'throatier' sounding."

Of course, being so readily identified with a single instrument carries with it certain other implications...

"People got to know that I was a V freak, and people would come to gigs and festivals with car boots full of guitars..." ♦



It's a case of on your marks, set list, go!



Andy Powell and Roger Filgate share a few unplugged moments with a pair of Takamine acoustics

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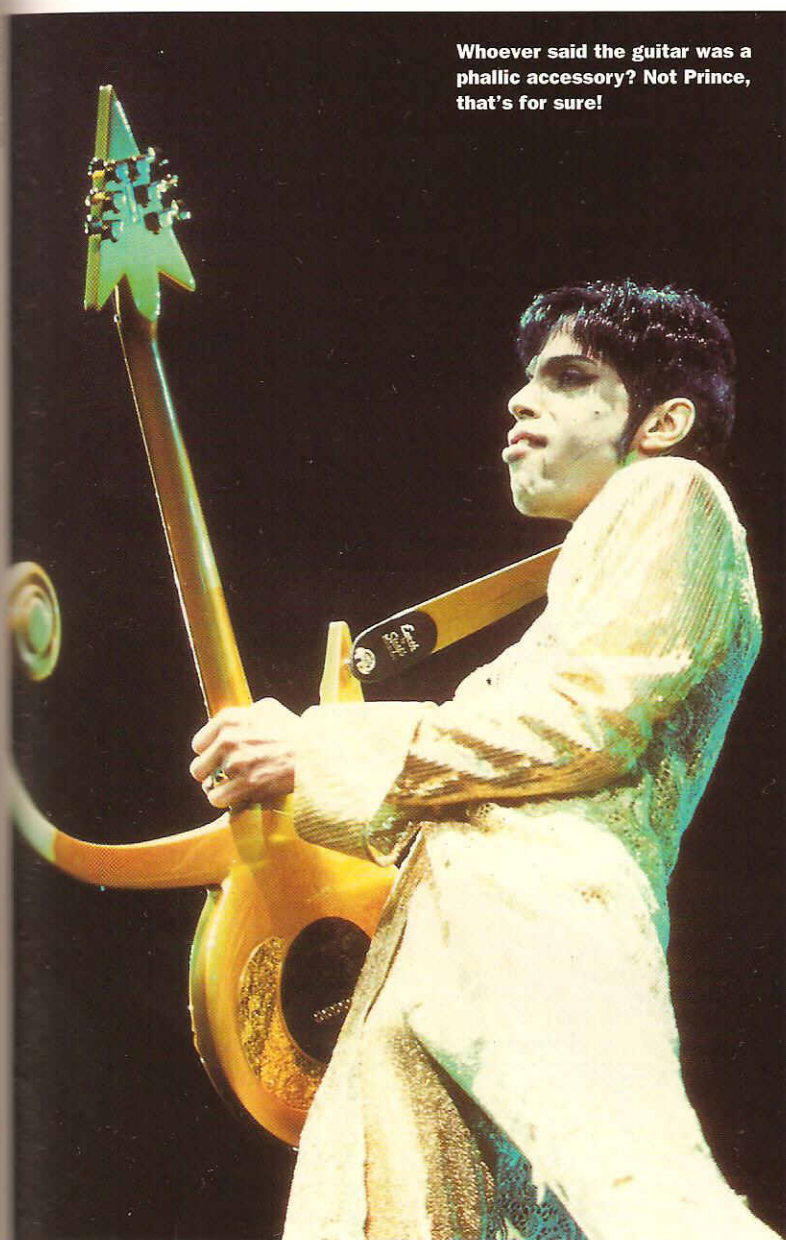
PRINCE — part two



GTCD
TRACK 18

❖ The amazing story of Prince's rise to fame began in 1977 when he was signed to Warners and given complete artistic control over his projects — at the age of 19!

Whoever said the guitar was a phallic accessory? Not Prince, that's for sure!



Last month we looked at a chordal study in the style of Prince. This month we step on the overdrive and try some solo ideas...

Lesson by
Guthrie Govan

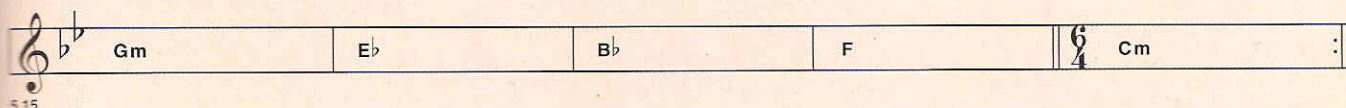
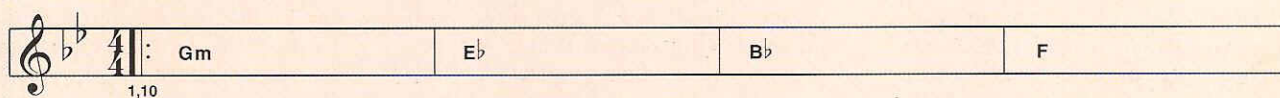
As His Royal Purpleness points out on the *Graffiti Bridge* album, there is "Joy In Repetition" so no apologies for starting this lesson the same way as last month — by recapping the chord progression from the GTCD backing tracks (see below).

Last month's examples were to be played with a shimmering clean sound, with lots of chorus and reverb. For soloing ideas, we're going for a 'singing' overdriven tone, ideally with enough sustain to keep an emotional bent note ringing out whilst you bask in the spectacle of a stadium full of adoring fans waving their Zippos in formation!

On the GTCD

We used Phil's red Strat running through the OD2 channel of a JMP-1 preamp with the gain on 10, and a Rocktron Intellifex providing a multi tap delay and some chorusing.

Ex 1 Basic chord progression





GTCD Track 18

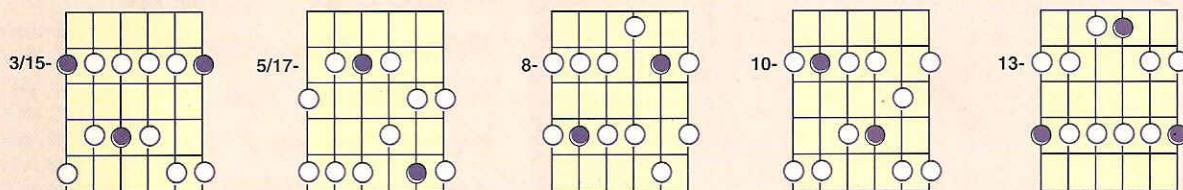
- The next question is surely, 'What notes can I play over this chord progression?' and you'll be relieved to learn that G minor pentatonic works over the whole thing:

G **B \flat** **C** **D** **F**
1 **3** **4** **5** **7**

To start us off, here are five standard pentatonic shapes in the key of Gm. I've

coloured in all the Gs as these are the root notes (when learning a scale position, it's wise to check you know where the best root note is, to give a greater awareness of what key the scale is meant to fit...).

Ex 2 Positions of G minor pentatonic scale



On the CD lesson much of the solo is based on the first of these positions. The first step is to try out this shape over the backing track, playing on the 15th position on the

neck (i.e. with your index finger covering the 15th fret and your other LH fingers covering the subsequent frets). Then try to extend your licks into other positions, using the

initial shape as a base from which to move up or down; the two examples below should give you the general idea...

Ex 3a Combining different pentatonic shapes

Ex 3b Combining different pentatonic shapes

By thinking like this, you end up with a greater awareness of the whole fretboard rather than knowing a bunch of isolated positions. Note how Ex 3a joins our base position to the one below it, whilst Ex 3b joins it to the one above.

Purple Power!

Now we should move on to look at some

technical points which crop up in Prince's playing, and which are demonstrated on the CD solo. Ex 4 (below) illustrates what happens when you play a double stop and bend one of the notes whilst keeping the other one fixed in pitch. In different circumstances, this sort of thing could pass for a pedal steel impersonation (if you played it in a country context) but here, it's

meant to be one of those classic 'wailing' bends you often hear in rock ballads. The example below shows two ways to play the same thing, and in each case your third finger should bend up a tone (supported by the first and second fingers behind it) whilst the fourth finger has to stay still).



Ex 4 Double stops incorporating one bent note

Another point to watch out for is pre-bending. In the next example, the same lick is written out twice; the first version is played by picking a note, then bending it

and finally releasing the bend to return the note to its original pitch. In the second version (bar 2), you have to bend the G string up a tone before picking it, so there's

an element of guesswork required – with practice, you'll soon get an instinctive feel for how far you need to pre-bend a string to obtain an increase in pitch of, say, a tone.

Ex 5 Comparing 'normal' bends & 'pre-bends'

Ex 6 deals with achieving a staccato (or cut-off) effect on a pre-bent note. Normally, you can make a note sound staccato by picking it and then releasing the grip of the left hand slightly, so the string is no longer making contact with the fret. However, trying

this with a bent note is a messy affair – as soon as you release the grip, the string will slip out from under it, making unwanted noise a-plenty as it does so – so you have to rely on your picking hand to do the damping. In the example below, you have to

pick the bent note and immediately bring the pick back to rest on the string for a moment before the time comes to pick it again. This can give a very cutting aggressive sound somewhat reminiscent of Ritchie Blackmore's playing...

Ex 6 Achieving staccato effect on bent notes

Another point we should consider briefly is tremolo picking. This is a way of adding a bit of drama and excitement to a melody line by letting your RH pick the string in

question as fast as it can – Eddie Van Halen does it, mandolin players do it and Prince certainly does it, so it's worth experimenting to find a comfortable angle

for your RH. Compare Ex 7a and 7b, they're the same thing, but note how much easier it is to read in example 7a!!

Ex 7a Tremolo picking



GTCD Track 18

Ex 7b Tremolo picking

8va

E
B
G
D
A
E

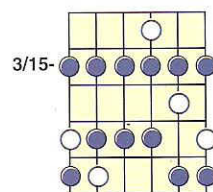
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Ex 8 Sample G minor pentatonic shape with added Aeolian notes

Right, I think that covers most of the trickier technical issues you'll come across in this month's solo, so we've got time for a little bit more theory. Although we've been using a pentatonic approach so far, it's also possible to play modally over these chords using G Aeolian (or natural minor):

G	A	B \flat	C	D	E \flat	F
1	2	3	4	5	6	7

Comparing this to Gm pentatonic, you'll note that all we've done is to add A and E \flat to the note pool. To give some idea how to apply this to the pentatonic shapes, Ex 8 shows the first Gm pentatonic position in black dots, with the hollow dots adding the As and the E \flat s.



This seven note scale acts as a different mode over each chord, even though the notes remain the same. You can bring this out by emphasising the notes which form whatever chord you're playing over. For instance, a Gm triad is made up of the

chord tones G, B \flat and D, so flavouring those notes will make your playing sound particularly relevant to G minor. When the progression moves to E \flat major, the same seven notes will work, but now the important ones are E \flat , G and B \flat (ie the

chord tones of the E \flat major triad), so flavouring those notes will make you sound more aware that the harmony has changes from Gm to E \flat . The chart below illustrates how this approach applies to the whole chord progression:

Ex 9 Modal approach

G aeolian (G, B \flat , D)		E \flat lydian (E \flat , G, B \flat)	B \flat ionian (B \flat , D, F)
Gm		E \flat	B \flat
1,10			
F mixolydian (F, A, C)		G aeolian (G, B \flat , D)	E \flat lydian (E \flat , G, B \flat)
F		Gm	E \flat
4,13			
B \flat ionian (B \flat , D, F)		F mixolydian (F, A, C)	C dorian (C, E \flat , G)
B \flat		F	Cm
7,16			

To round things off, Ex 10 is a transcription of the solo on the GTCD, showing the

previous ideas 'in action'. Hopefully, you won't find any of this particularly tricky, as

we've already covered most of the obvious trouble spots! ♦

Ex 10 GTCD solo

8va

E
B
G
D
A
E

15 (15) 17 (19) (19) 17 15 15 (15) 17 18 (20) 18 15

GT TAB

1 Gm11 X Ebadd9



(8va)-----

3 **B \flat add9** **F(sus2)**

(8va)-----

5 **Gm11** **E \flat add9**

(8va)-----

7 **B \flat add9** **F(sus2)**

(8va)-----

9 **Cmadd9**

(8va)-----

11 **Gm11** **E \flat add9**



GTCD Track 18

(8va) ----- Loco

BU LD PO CO BU LD BU S BU LD PO S BU

18 (18) 17 (19) 17 15 15 15 17 (19) 17 (19) 5 (7) (7) (7) 5 3 5 (5) 17 (19)

12 Bbadd9 F(sus2/sus4)

8va -----

H BU LD BU LD PO

15 18 18 (18) (18) 15 17 18 15 17 18 15 17 18 15 17 18 (20) 18 (20) (20) 18 15 18

14 Gm11

(8va) -----

BU LD PO H S

18 18 (20) (20) 15 17 18 18 20 (22) (22) (22) 20 18 18 18 (18) 18 20 18 20

15 Ebadd9 Bbadd9

(8va) -----

BU PO BU S BU LD PO H PO

18 (20) 18 15 17 (19) 17 15 17 (19) 17 15 17 15 15 (17) 15 17 15 (17) 15 13 15 13 15 13

17 Fadd9

(8va) -----

S S

15 (17) 15 (15) (15)

18 Cm9

Theory In Practice

THE POWER OF THREE – TRIADS EXPLAINED!



'Theory' and 'Practice' are probably the two most frightening words in the guitarist's vocabulary. But it's time to come out from behind the sofa – we're going to make it easy for you!

Lesson By Dave Kilminster

GTCD TRACK 14

❖ **Remember**
it's not so much a question of how long you should practise, it's more important to make sure the time isn't wasted by practising the wrong things!

Greetings, and welcome to a brand new feature in *Guitar Techniques*. Usually, when students are made aware of music theory, they are immediately put off by the seemingly insurmountable task of learning millions of new shapes, ideas, formulae, etc, and so they 'switch off' every time the dreaded 'T' word is mentioned – preferring instead to 'just play, man...'. So the purpose behind this regular feature is two-fold: firstly to demystify some of the theory side of guitar playing by breaking it down into small, bite-size chunks; and also

to provide you with something you can play around and improvise with.

In other words, whatever you learn you'll instantly be able to make some music out of it as well – which is, after all, the whole point! So, even if you don't fully comprehend the technical aspects straight away, you can still use the shapes to come up with some cool ideas of your own.

Major triads

This month, I thought that we'd look at major **triads**. Now, every major scale and mode contains three major triads starting on the first, fourth and fifth degrees of the parent major



Dave Kilminster prepares to fight off an onslaught of major triads...

scale. In other words, if we're in the key of G major and the scale of G major looks like this...

G	A	B	C	D	E	F#	G
1	2	3	4	5	6	7	1

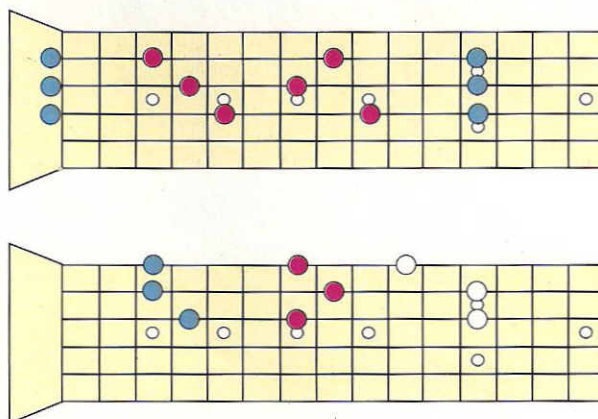
...then major triads can be found starting on the G (and would contain the notes G B and D), the C (containing C E and G) and the D (D F# and A).

Triad construction

I should mention that a major triad is constructed using a root, a major third (two tones higher) and a fifth (three and a half tones higher). There are only three starting points in any major scale that will give us these correct intervals. If, for example, we started on the note B (in G major), the B to D is a minor third (a tone and a half) and is therefore disqualified from the race to be a major triad!

I've written the G, C and D major triads on the fourth, third and second strings and the third, second and first strings. They can obviously be played on the lower strings as well, but I don't find them quite so

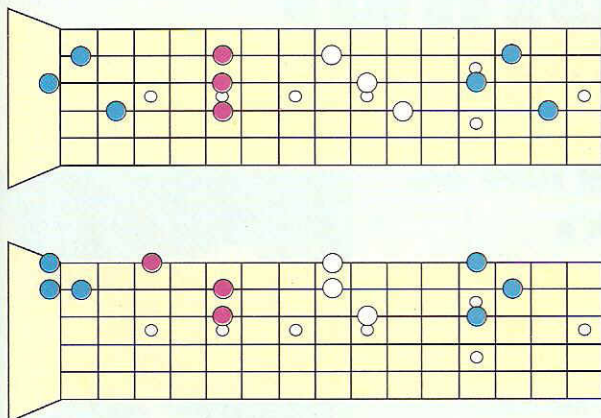
Major triads in G



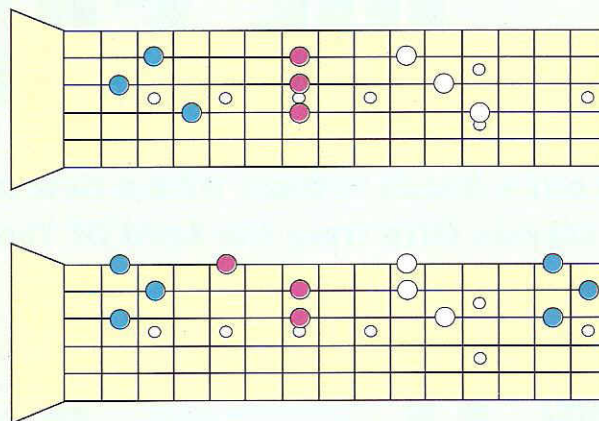
❖ **triads**
Three notes taken from a scale which, when played together, form a chord



Major triads in C



Major triads in D



useful and they tend to sound 'darker' and not so suitable for rhythm playing.

When practising these, try and picture the full barré chord that these shapes come from. That will make it easier to remember the shapes when you transpose them to other keys. **Ex 1** uses an ascending combination of all three major triads on the D, G and B strings, whilst **Ex 2** does the same thing on the top three strings. These are great warm-up exercises if nothing else.

At school we're told to learn major triads and we don't usually bother because, well... they're a bit happy-sounding, aren't they. After all, we were born to rock, right?

So I thought that we'd take a modal approach instead.

Birds of a feather...

Don't worry if you don't understand modes yet. All we're going to do is play the three major triads from the G major scale. But instead of playing them over a G bass note, we're going to take another note from the scale and use that as a bass note instead (this is the basis of modes).

I've chosen the second note of the G major scale – A – as the root. The second mode of the major scale is called Dorian, so although we're playing triads from the G

scale, we're actually playing in A Dorian. The Dorian mode has a cool minor vibe and is used a lot in funk, jazz, rock, Latin, etc.

For the improvised rhythm part I just used the triads on the D, G and B strings to make it easier for you to copy any ideas that you like.

In musical terms, to play a G triad over an A bass gives us the chord called A11 or G/A. The C triad over the A gives us an Am7 sound and the D triad gives us a D/A sound. But we're not going to worry too much about that; the most important thing is to hear what it all sounds like. So practise, experiment – and get funky! ♦

Ex 1

Ex 1 is a musical exercise in 4/4 time, featuring a treble clef staff and a guitar tablature staff. The exercise consists of a sequence of chords: C/A, D/A, G/A, C/A, D/A, G/A, C/A, D/A, G/A, C/A. The tablature shows fingerings for each string (E, B, G, D, A, E) and includes a 'GT TAB' section with fret numbers. A '1' is marked at the beginning of the exercise.

Ex 2

Ex 2 is a musical exercise in 4/4 time, featuring a treble clef staff and a guitar tablature staff. The exercise consists of a sequence of chords: C/A, D/A, G/A, C/A, D/A, G/A, C/A, D/A, G/A, C/A, D/A, G/A. The tablature shows fingerings for each string (E, B, G, D, A, E) and includes a 'GT TAB' section with fret numbers. A '1' is marked at the beginning of the exercise. A note 'Let A ring throughout' is written above the first few measures. A '8va' marking is present above the final measures.

Phil Hilborne's A-Z Of Great Riffs



S - JOE SATRIANI

Watch out – Satch is back with a new album! Here are a few classic riffs from the Lord Of The Lick's scorching repertoire...

GTCD TRACK S

❖ **Joe Satriani's** signature Ibanez guitar features a special pick-up called 'Fred' – after the character in The Flintstones!

❖ **pedal notes** repeated high or low notes in a melodic or harmonic sequence

He is, without doubt, one of the most influential guitarists of the late 80s and 90s. He's Joe Satriani and, along with his ex-pupil Steve Vai, he is certainly one of the main guiding lights of American instrumental rock. Technically, he has certainly done a lot more for development of post Van Halen rock guitar, and is justifiably renowned for playing aspects such as his fast, seamless legato work and his use of the tremolo arm, as well as his various inventive tapping and harmonic approaches. One facet of his work which is often overlooked however, is his 'hook' or riff writing which, to my mind anyway, is one of the main things that sets him apart from many of his contemporaries. He has certainly always had a knack of writing very catchy, accessible and

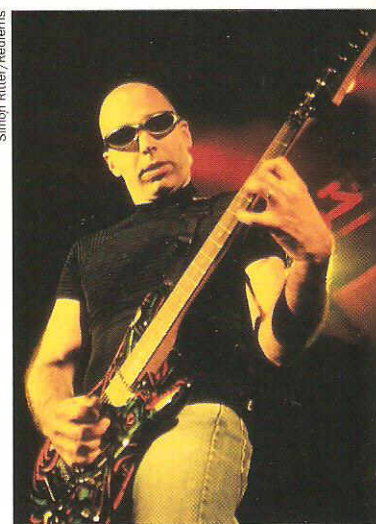
groovy parts – some of the best of which we will take a look at in this issue and also in next month's A-Z Of Great Riffs – enjoy!

Performance notes

Ex 1 'Not Of This Earth' – intro/chord progression

This repeating chord sequence (which can be viewed simply as being a series of sus2 chord shapes with omitted roots and added open high E string **pedal notes**) forms pretty much the entire harmonic backdrop for the entire eponymous opening track of Joe's first album. In fact, the only time during the tune when this progression changes is for a single appearance of the V chord (B to those who haven't been doing there homework!) and that lasts for only two bars! On both the album and the GTCD versions it is played using a

Simon Ritter/Redferns



Fretsurfing with the alien... Is Joe Satriani the guitarist from another planet?

very, very compressed, clean/bright guitar sound (series parallel pick-up selection perhaps?) with a liberal helping of chorus added, set against a constant 'chugging' muted 16th note bassline.

Ex 1 Not Of This Earth

Ex 1

A-Z of Great Riffs

♩ = 114 0:00

GT TAB

Gtr 1 - Compressed clean sound with chorus (throughout)

1,5,9, 13,17,21

Gtr 2 - Bars 13 - 24

MU open (low) E string - throughout - with distortion

Emaj7/6 Em7/b6 Emaj7/6 E7sus4

x 6

Example 2 'The Enigmatic' – intro/verse/chorus section

This part as transcribed here could be looked at as being the main 'head' or 'theme' of the track. It is probably the most demanding of this month's examples, so take care – especially with your timing. The 6/4 bar can easily catch you out and also the end 'triad' section is very tricky indeed!

Apparently, this piece was written about an alien's visit to earth – a bit of a recurring theme of Joe's. As its title implies it is based throughout around the very unusual 'enigmatic' scale/mode:

E	F	G#	A#	B#	C##/D	D#	E
1	♭2	3	#4	#5	#6	7	1

This is quite a rare scale source which, as you can see, uses some pretty odd intervals. However, it's well worth experimenting with, as it can certainly yield some interesting results. Incidentally, a couple of other musicians who have been known to dabble in the enigmatic scale are the composer Verdi – who uses it for his 'Ave Maria', which formed part of his four



GTCD Track 5

➤

18,37 E/C G^b/D A^b/E B/G^b C/A^b E5 F5
2nd E5 → Coda

CODA

39 E5

Ex 2a Overdubbed fill

♩ = 170

Ex 2a
A-Z
of
Great
Riffs

Gtr 4 Let ring
Clean with chorus

8,27

→ Distorted tremolo arm dives with reverb etc.

Example 3 'Satch Boogie' - intro/main riff

Joe's classic up-tempo shuffle from his *Surfing With The Alien* album kicks off with this stunning introduction. As you play

through it, aim to keep good time – it should 'swing' – and also try to avoid any unwanted handling noise! A pretty 'dirty' guitar tone with lots of bass and top end and not too much mid-range would

probably be appropriate for this one – a Marshall JMP-1 set to OD2 with the gain on 12-14, perhaps?

Ex 3 Satch Boogie

♩ = 224 0:00

Ex 3
A-Z
of
Great
Riffs

Gtr Tacet
Drum Intro

With distortion (throughout) PO PO

N.C. (throughout)

1 4 5,9

GTCD Track 5

Ex 5a Overdubbed chord fill

Ex 5a

A-Z of Great Riffs

Bright clean tone with chorus & reverb

5

Em Esus2

Example 6 'Midnight' – intro/chordal tapping phrase

'Midnight' is also a tapping piece that originally appeared on Joe's *Surfing With The Alien* album. In this short excerpt, all of the bass notes are hammered-on (left hand only – no picking) and all of the upper notes are tapped using right hand fingers 1 and 2.

In terms of performance this should be played very freely throughout – on the original recording Joe creates some nice tension and atmosphere by constantly speeding up and slowing down. He does this in much the same way that a classical musician would if he/she was aiming to add some extra tension/release to their

musical interpretation.

After coming to grips with this idea it is a good idea (and fun!) to try and come up with some similar tapping patterns of your own – only based on other chordal types/shapes/progressions etc...

Ex 6 Midnight

Ex 6
A-Z of Great Riffs

With clean tone
Freely throughout

1 **Bm** **Gdim7**

3 **Bm** **Gdim7** **A13/G**

Next month, we will be taking a second look at *Joe Satriani's* best licks. See you then... ❖

Sources: all of the examples in this feature were taken from the following albums:

Exs 1 and 2 – *Not Of This Earth* (Relativity Records); Ex's 4-6 – *Surfing With The Alien* (Relativity Records).

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By Joe Satriani
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Main Transcription

GUNS N' ROSES

Welcome To The Jungle



Smokin'! Slash was the man who put the 'rock' back into rock'n'roll...

Bob Leafe/Pictorial Press



From the Gunners' 87 debut, *Appetite For Destruction*...

Lesson by Guthrie Govan

There's an intimidating amount of music to get through this month, because I've written out the three main guitar parts from the original version in their entirety. The left and right channel parts are entirely devoted to rhythm work, and the centre channel part comprises solos, fills and sound effects; if you plan to cover this tune in a two guitar line up, you'll have to come up with a composite part featuring your favourite bits from the LC and RC parts, adding any leftover rhythm ideas in the gaps in the CC track.

Tuning

The guitars and bass are tuned down below concert pitch for a fatter, more powerful sound, so before playing along with the backing track you'll have to de-tune each string by a semi tone (ie E_b, A_b, D_b, G_b, B_b, E_b, low to high, and yes there are some tuning notes on the CD lesson!).

Another point worthy of a mention is when to start playing. The original starts off with a couple of bars worth of freetime B notes (see CC transcription, which starts with

The Fast Show

♦ A quick note about the speed; we thought the track felt a bit leaden without vocals, so we recorded it 4bpm faster than the original version, to capture the vibe of the song the way it sounds when the band play it live – hopefully making for a more energetic feel!

❖ **This song** opened the *Appetite For Destruction* LP, quickly making GN'R the biggest, most notorious band in the world. But where are they now, eh?

❖ **Slash is** not in fact the real name of the 'widdling' ex-GN'R axeman. Step forward Saul Hudson...

(Detune by 1 semitone)



GTCD Track 6

8 A5 E5 D5 A5 B5 B5

gliss gliss

MU S S

(0) (12)

13 A5

MU MU MU MU MU MU

(0) (0) (0)

16 17-20 21-24

VERSE

gliss

x 3 x 3

(Ph) BU LD PO BSS S PO MU—I MU—I MU

A5 E5

25 27-29

C5 G5 D5 E5

x 2

vib

CO CO (Ph)

(6) (6) (6)

31 A5

vib

semi-harm

MU MU MU S BSS MU

gliss

X 5 7 5 7 5 3

BRIDGE

SOLO II

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a vocal line. The guitar part features a complex arrangement of chords and techniques like gliss and vib. The vocal line is in the treble clef. The score is divided into two systems, each with a key signature change to C#5 and B5.

[illegible]



86

MU — CO MU — BSS

C#5 B5 E5 E5

6 4 4 4 4 6 4 2 2 2 2 4 0 3 2 0 2 0 0 0 0 0 2 2

(4) (2) (2) (0)

89

PO H S

gliss

B5 E5

2 2 4 2 2 4 0 4 2 6 2 2 2 2 6 4 4 4 4 4 2 0

(2) (4) (4) (4)

92

MU H

B5 B5

(2) (0) 0 0 X 0 0 0 2 2 2 4 0 2 0 4 0 4 2 2 2 2 2 2

(2) (2) (2) (4) (2)

95

CO CO MU —

F#5

(4) (2) 4 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 X X

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

98

BREAKDOWN

slow gliss gliss

slow S S

3 3

Heavy MU —

B5 E5

4 4 2 7 7 14 14

X X X X



GTCD Track 6

104-111

MU

x 7

F#5 F5 F#5 G5 A5 G#5 A5 Bb5

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

4 3 4 5 7 6 7 8 (9)

2 1 2 3 5 4 5 6

CHORUS

114,118 122,126

116 120 124

1,2,3

x 3

MU— MU CO MU CO MU

C5 G5 D5 E5 E5

5 (5) X X 5 X 7 7 7 5 X 6 (6) 5 3 0 7 7 5 X 6 (6) 5 3 0

3 3 3 5 X 5 7 5

128

4

rall.

fast neck vib

E5 E5

7 5 (5) 6 (6) 5 3 0 5 3 (3) 0 2 (2) (9)

Left channel part

GT TAB

1 (Detune by 1 semitone)

2

2

H CO CO BU LD S

B5 A5

7 9 7 9 9 (10) 9 7 (7) (7)

gliss

H S

5

G5 E5 B5 A5

7 9 (9) 9 2 7 (7) 7 7 7 (7) 7 7



GTCD Track 6

36

MU—I MU MU MU MU MU MU MU—I MU MU

Eb Bb Gb Db Ab Eb

9 7 X X 5 X 7 X 5 4 7 9 7 X 5 X 7 X 5 4 7 9 7 X X 5 X 7 X 5 4 7

39

MU MU

Eb Bb Gb Db Ab Eb

3 2 0 5 3 X 7 5 4 2 0 7 7 5 X 6 (6) 6 5 3 0

C5 D5 41-43

x 2

44

BU BU BU S MU MU MU—I S PO S

Eb Bb Gb Db Ab Eb

9 (11) 9 (11) (7) 9 (11) (7) (7) 9 9 X 9 X 9 (9) 9 9 8 9 X X X 9 7 9 X X X 3 2 0 7

B5 E5

gliss

47

S PO S

Eb Bb Gb Db Ab Eb

9 X 9 X 9 (9) X 9 7 9 X X 3 2 0 7 9 9 7 9 9 9 7

gliss gliss

50

S

Eb Bb Gb Db Ab Eb

(9) 9 7 7 7 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 9 (9) 9 7

gliss



VERSE

53 A5

CO MU—I MU MU S MU—I

54-56 57,58 E5

x 2 gliss

59 C5

MU MU MU S

gliss

62 D5

CO MU

63,65 E5 66

x 2

BRIDGE

67 D5 F5 G5 F5 D(sus4) F5 G(sus4) F5

w/volume pot backed down

CO PO CO PO CO

71 D5 F5 G(sus4) 74-76 G 77 A5

CO PO CO VI CO CO CO

x 2

SOLO II

81

BU LD PO MU S MU

81

C#5 B5 B5 Bb5 B5 C5

[illegible]

88

E5

B5

E5

CO

CO

BSS

92

CO

CO

B5 B5

117,121,125

CO MU

rall.

BSS CO

6 (6) 5 3 0

7 5 (5) 6 (6) 5 3 0

5 3 (3) 0

9 7 (9) (7)

E5

Freetime

INTRO
w/delay =

GT TAB

(Detune by 1 semitone)

gliss

S

2

3-6

B5
A5 (2nd time)
G5 (3rd time)
E5 (4th time)

[illegible]

13 A5 17,31 A5 E5 C5

VERSE



20,34

D5 **E5**

gliss

3

3

MU — I

12 12 12 (12) S

X X X

SOLO I

gliss vib

MU S MU — I CO MU — I H CO

X 12 13 X X 13 13 (13) 12 13 X X 12 X 12 13 X 15 15

X 11 12 X X 14 14 (14) 13 12 X X 12 X 13 13

E5

gliss vib gliss gliss

S MU — I S S BU BU (BSF) BU LD S S

(15) 14 15 X X 15 (15) 17 19 (21) (22) (22) 19 18 17 (19) 17 15 16 15 (15) 12

(13) 15 16 X X 12 (12) 18

48

(8va)

gliss vib gliss

CO BU LD PO BD LB PO S CO (Ph) S

(12) 15 12 15 14 (15) 14 12 14 12 14 12 14 13 12 (13) 12 10 12 14 13 12 (12) (12)

51

VERSE

3 gliss 4

3 S BU LD CO 4

10 (13) 10

53 **A5** **E5** **C5**



GTCD Track 6

62

gliss

w/ delay

MU 12 12 S

4

4

w/ volume pot backed down

Eb Bb Gb Db Ab Eb

D5 E5 D G

69

PO

3 2 3 2 (2)

Eb Bb Gb Db Ab Eb

D G D G

73

gliss

3

3

full vol. w/ slide

slow S

5 12 (12) BU 12 (12) 15 (17) BU 12 (12) 15 (17)

Eb Bb Gb Db Ab Eb

D G5 E5

79

vib

gliss

BU 12 BU 12 RPB LD 15 (17) 15 (17) 15 15

BU 12 PBU LD 14 (16) 12 15 (14) (15) 14 12

BU 15 (17) 15 (15) S

(14)

Eb Bb Gb Db Ab Eb

82

vib

gliss *gliss*

BU LD S S BSS BU LD

9 7 9 9 (11) 9 (9) (9) 9 11 (9) 11 (11) 9 11 11 (13) 11

C#5 B5 C#5 B5

Eb Bb Gb Db Ab Eb



85

B5 C#5 B5 E5

PBU LD PO BSS RPB LD PO S S MU

(11) (11) (13) 11 9 (9) 12 (12) 12 (13) 11 9 11 9 (9) (9) 4 6 5 (6) 0 5

vib vib gliss gliss

88

E5 B5

BU LD PO H S

(0) 0 0 0 2 (3) 2 0 0 1 (1) 2 2 4 (4) 0 2 0 1 4

gliss

91

E5

BD LB PO H S BU BU PBU (BSF) LD PO S S S MU PBU

2 (3) 2 0 2 0 1 (13) 0 15 (17) (17) 15 14 (16) 14 (14) (16) 14 12 14 12 14 14 12 12 X (6) (7)

gliss vib vib gliss gliss gliss

Let ring

94

B5 F#5

PO PBU LD PBU LD PBU LD

(7) 6 4 (6) (7) (7) 6 4 (4) (5) (5) 4 2 4 (5) (5) 4 0 2 (2)

vib semi-harm

98

B5 E5

BREAKDOWN

w/slide & delay sound effects S CO

gliss gliss gliss

15 va 34 (34) S 32 S 30 (30) S

2 (2) (2)



GTCD Track 6

(15)^{vm} ————

gliss gliss

2

Loco

(overdubbed slide effects continue on separate track)

MU

28 26 (26) S

2

5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0

103 106,107

slow gliss

slow S

2

2

6 6 .6 6 5 5 5 4 4 4 3 3 2 2 1 1

12 12

12

108,109

gliss

2

w/delay

MU — 12 S

X X 12

X X 12

2

2

MU — MU — MU S

X X X X X X 12

X X X X X X 12

114 C5 D5 E5 C5 D5

gliss

2

(w/delay)

2

2

12 12 S

2

2

120 E5 C5 D5 E5 C5

gliss

MU

X X 12 (12) S

X X 12 (12)

13 11 (11) 7 (7) 6 4 1 6 4 (4) 1

14 12 (12) 8 (8) 7 5 2 7 5 (5) 2

14 12 (12) 8 (8) 7 5 2 7 5 (5) 2

12 10 (10) 6 (6) 5 3 0 5 3 (3) 0

8 (8) 7 (7) 6 (6) 5 (5) 4 (4) 3 (3) 2 (2) 1 (1) 0 (0)

slow TA gliss

TABD

127 E D B^b A G E A G E



Hot Country

THREE-IN-ONE

So how about keeping last month's promise of giving you some more manageable country guitar picking?

Lesson by Lee Hodgson

GTCD
TRACK 12

♦ If you like what you've learned here, give these guitar players a listen: Chris Leuzinger, Ricky Skaggs, Vince Gill and Albert Lee

My plan is to provide three separate solos, each featuring specific sounds or techniques. Although the brief involves keeping things relatively simple, in order to maintain a sense of heat – this column's title is 'Hot' Country after all – the tempo is fairly speedy, akin to Garth Brook's 'Against The Grain' from the best selling country album of all time, *Ropin' The Wind* (Capitol CDP 7 98468 2).

Performance notes

The beginning of the A section is fairly reminiscent of early Albert Lee, so approach it with a relaxed-yet-lively feel, if you know what I mean.

The pull-off in bar 2 is optional. Bar 4 sees a descending line played in unison with the bass guitar. In bar 6, observe how the last two beats lead positively and assuredly to the root of the upcoming chord. A similar positive move is achieved via targeting the root note of the passing chord, C, and this time it's from below – the direction is somewhat irrelevant as long as you hit your target.

At bar 11/rehearsal letter B you're in the new key of E major. Although there's been some embellishing of notes and phrases using chromaticism here (my February 98 article elaborated on neighbour tones & passing notes), in bar 14 the semitonal movement between notes is chromaticism for the sake of a melody and, therefore, a bit more considered when compared to the more casual or incidental nature of the earlier passing notes.

At the end of bar 14 the notes outline the E major pentatonic scale while bar 15 sees them being perceived as G# minor pentatonic scale notes – duality, commonness,

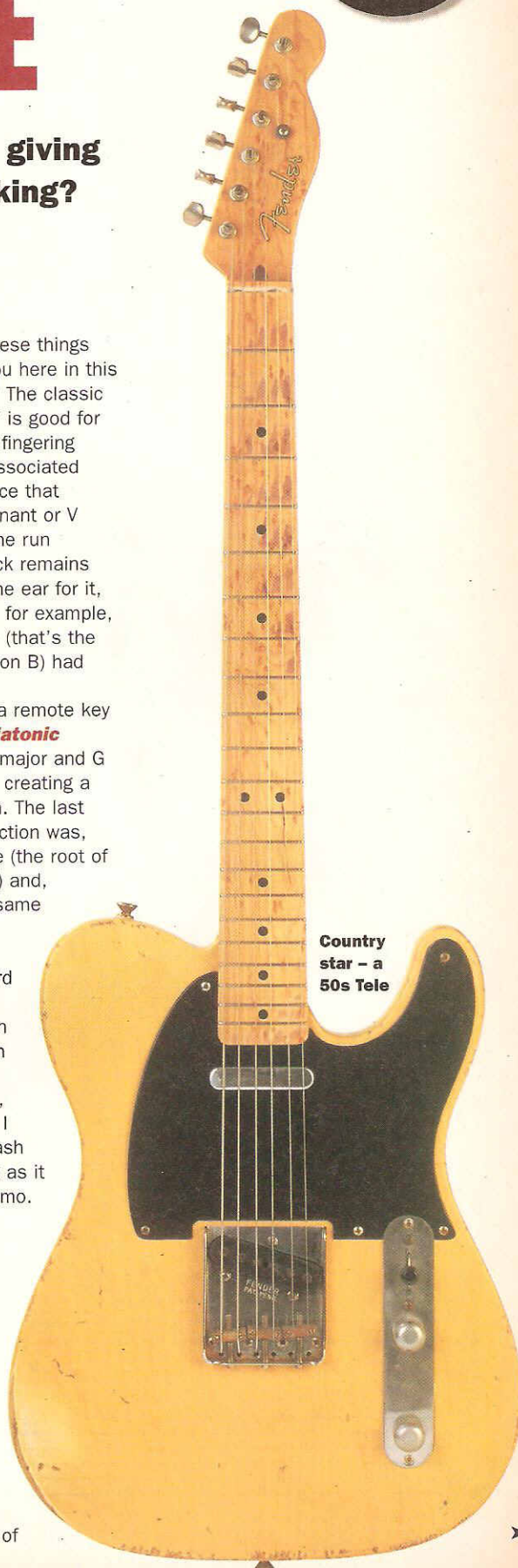
shared aspects; are these things becoming evident to you here in this lesson and in general? The classic sounding lick in bar 17 is good for any major chord – this fingering specifically suits the associated chord shape of G. Notice that although B is the dominant or V chord in the key of E the run contains no 7th; the lick remains all the more easy on the ear for it, and less tense than if, for example, the B Mixolydian mode (that's the E major scale starting on B) had been used.

At letter C there's a remote key change – there's no **diatonic** connection between E major and G major. I couldn't resist creating a common tone situation. The last heard note in the B section was, coincidentally, a B note (the root of the then current chord) and, despite the rest, that same note can function as a chord tone of the new harmony – B is the third of G, as seen at the start of the flash lick in bar 21. Now I know I'm meant to be keeping things simple here but, given a bit of practice, I think you'll find that flash lick not as intimidating as it might sound on the demo. If you do find the fast rhythm awkward then why not simplify it to 'dig-a-dum-doo', which is equivalent to two 16ths plus an eighth for beat one, where the root note, G, would accordingly fall on the second down beat of the bar.

I'll always encourage messing around with variations of

♦ **diatonic**
Belonging to a particular key

Country
star – a
50s Tele





► rhythms so may I assure you that I'm not just suggesting a pre-school version – after all, every one of us is in school for ever!

Another flash lick follows in bar 22, Hellecasters style, yet it too is quite manageable if you actually give it a go... In fact, if you want to be a showman, then feel free to play bars 22 and 23 using maximum legato, that is, without picking anything but the starting note, while using fretting finger hammer-ons to activate each note that is not pulled-off to – it's certainly

guaranteed to impress the audience no end!

Bar 24 contains a scale based run that you should pause to learn elsewhere on the fingerboard – always relate to an associated chord shape in order to aid the memorisation process.

To wind up, then, any truly authentic good-old-fashioned country solo needs to feature those old favourites – 3rds and 6ths – which can be found in bars 27 and 28 respectively. The passage involving 6ths requires that you hammer-on just before or

just as you begin sliding; then attack the remote double stop on the down beat, avoiding lateness. This all sounds tricky but it's actually very straight forward and instinctive. Try it and you'll soon see what I mean.

Next month I'll be bringing you three more solos for the same backing as we've used this month, only they're going to be extra hot and spicy. Make sure you have a bucket of cold water standing by! ❖

Three-In-One

A $\text{♩} = 135$

mf *gliss* *gliss* *gliss*

S S S PO BD MU H H

GT TAB

1 D

4 G A

7 D C D

B

H MU BD H gradual BSS H

11 E A E B7



14

E B G D A E

0 2 3 4 2 4 6 4 6 (6) 4 6 4 6 (7) 4 7 6 4 4 6 5 6 4 7 4 5

H S BU PO H PO

G#m A

17

E B G D A E

7 4 5 6 4 6 4 6 7 8 7 9 7 S 2 2

(H) CO S S

R

21

E B G D A E

7 0 8 7 (7) CO PO 8 0 7 8 (8) CO PO PO PO PO PO PO PO PO

m m sim. CO PO CO PO PO PO PO PO PO

G D C G

24

E B G D A E

0 2 3 2 0 2 0 3 1 3 4 5 3 5 3 5 3 5 4 3 5 0

H PO S

Dm7 G7 C Cm

27

E B G D A E

4 7 5 7 5 7 3 12 7 10 4 12 7 10 10 10 8 8

S S H+S S S CO

D7 G



Chord chart

Lively Country

♩ = 135

Count

2		A	D	⌘	⌘	⌘
---	--	---	---	---	---	---

1

G	A	D	C	D	2	
---	---	---	---	---	---	--

5

B

E	A	E	B7	E
---	---	---	----	---

11

G#m	A	B	⌘	2	
-----	---	---	---	---	--

15

C

G	D	C	G	Dm7	G7
---	---	---	---	-----	----

21

C	Cm	D7	⌘	G
---	----	----	---	---

25

Numbers chart

A

I	⌘	⌘	⌘	IV	V	I	bVII	I	2	
---	---	---	---	----	---	---	------	---	---	--

B

I	IV	I	V7	I	III ^m	IV	V	⌘	2	
---	----	---	----	---	------------------	----	---	---	---	--

C

I	V	IV	I	V ^m 7	I7	IV	IV ^m	V7	⌘	I
---	---	----	---	------------------	----	----	-----------------	----	---	---



Geoff's Blues

DON'T FLUNK THE FUNK!

Let's contribute to the funk revival by learning to solo over a set of down-home and dirty blues changes!

Lesson by Geoff Whitehorn

Last month we started to strut our funky stuff with a rhythm study that was cooler than the Siberian branch of Freezer Fare! Don't put away the chest wigs, gold medallions and white flared suits just yet, though, because this time we're going to use that rhythm part to learn a solo, which, to paraphrase the great Buddy Guy, is so funky you can smell it...

We're in the key of G once again, and using the blues scale/minor pentatonic to flail our way through the changes. I've used my 335 (aka the funky Gibson) for the lead lines with the Marshall JMP-1's gain set on a fairly conservative 11. Always remember only to use just enough gain to get you the edge you need – add too much and it will start to affect your tone... and we don't want that to happen, now do we?

Bull in a china shop

The solo starts off with some economical **phrasing** around the guitar's third fret. At this point it's worth mentioning again the word 'economical'. You'd be surprised how

many times I've seen otherwise decent guitar players race out of the traps like a bull in a china shop at the beginning of a solo, only to promptly run out of ideas after eight bars! You'll be doing yourself a favour if you remember that you have to pace yourself when you take a solo. What you don't want to do is simply play everything you know all at once. Another thing to remember is to leave breathing spaces in your playing. If you imagine that you're playing a wind instrument and having to pause every so often to take a breath, your phrasing will seem that much more natural. Guitarists often forget this and go charging off around the fretboard, only to suffocate their audience with their overwrought ideas. If you don't know what I mean, try humming (or grunting) along with everything you play. When you start to run out of breath, it's time to insert a pause. Everything should start to sound better from then on.

Climbing tension

A little later on in the solo, we move up the fretboard. This has the effect



of increasing the excitement of a solo. It's a little like the bit in a film where the villain is climbing the stairs – you'll notice that the musical accompaniment often climbs in pitch at the same time to heighten the overall tension. It's a neat and natural musical trick – give it a try!

The less said the better

Ideally, any solo should be a mixture of light and shade, tension and relief, and any little device that you can bring into play here is going to be of benefit to you. Listen to a number of your favourite solos and see how they tend to rise and fall in pitch and how it affects the excitement within the piece.

As I say on the GTCD, I've taken a much longer solo than I normally would do. I reckon that the definition of a perfect gentleman on the guitar is one who is capable of soloing for 48 bars but who then chooses to solo for only 12!

Have fun with the funk, be economical in your playing at all times, and try not to get your flares trapped in the door. Next month we'll be getting on with something completely different... in a bluesy kind of way! See you then... ❖

So funky you can, er, smell him – it's Geoff!

GTCD TRACK 2

❖ **If you** enjoy this style of blues playing, check out Albert Collins' Ice Man album from a few years ago – seriously funky! It would be worth looking at some Buddy Guy, too

❖ **phrasing**
A bit like music punctuation – there should be natural 'commas' or pauses for 'breath in what you play!

Geoff Whitehorn

❖ By day he's holed up in his studio, coming up with a monthly blues column to delight GT readers. By night, Geoff is

busy touring the world and recording with The Paul Rodgers Band. In the past couple of years he has also played live with

The Who (at Madison Square Gardens, no less) and recorded with ex-Pink Floyd bass player Roger Waters... Is there no end to this man's talents!



Funky Blues Lead

G mixolydian

1

G7

GT TAB

BU LD PO H

10 (11) 10 8 10 9

vib

8 (8) 10 (12)

4

C7

BU

11 (13) (13) 11

BSS CO

8 (8) (8)

gliss

S

7 9 8 9

7

G7

D7

BU LD slow BU

10 (12) 10 (12) (12)

partial LD + RPB

LD PO

12 (11) 10 8

9

H BU CO

8 10 (12)

PO

6 3 5 5

3

10

C7

G7

D7#9

BU

(3) 5 (7) 3

BU LD PO

5 (7) 5 3

BSS

5 3

5

BSS

3 5 (5) 3

BSS CO

3 6 5

13

G7

C7

gliss

vib

S

5 7 8 (8)

BSS

6 (6) CO

BU

8 (10)

BU

8 (10)

BU

8 (10)

LD PO

(10) 8 6

8

[illegible]

29 C7

31

G7



35

vib *vib* *vib* *gliss* *vib* *gliss* *gliss* *gliss* *8va*

E B G D A E

8 8 8 S PO BSS S S S 15 15 15

6 3 5 3 (3) 5 5 (5) (14)

G7 D7#9

(8va)

vib *gliss*

E B G D A E

BU S BU BU BU H PO BU LD BSS

18 (20) 15 17 (19) 15 18 (20) 15 15 18 17 (19) 15 18 15 17 17 (10) 17 15

37 G7

(8va)

BSS CO BU PO H CO MU BU RPB

E B G D A E

17 15 17 17 (18) 17 15 17 15 16 15 18 15 (15) 18 (20) (20) (20) (20)

39

(8va)

BU RPB BU RPB LD PO BU PO BU PO BU BSS

E B G D A E

18 (20) (20) 18 (20) (20) (20) (20) 18 15 17 17 15 18 (20) 15 18 15 18 (20) (20) 18 15 17 (19) 15 18 17 15 17 15

41 C7

(8va)

vib BSS H CO MU BU

E B G D A E

15 17 15 17 (17) 15 16 15 15 18 (18) 15 15 15 X 20 (22)

43 G7



GTCD Track 2

(8va)

45 D7 C7

BU 20 (22) BU 20 (22) BSS CO BU 18 (20) (20) PO 18 15 17 17 15 BU 18 (20) 18 15 17 15 H

vib vib

(8va)

47 G7 D7#9

CO 15 MU 15 PO 18 15 17 15 17 CO BSS CO PO S

vib 3 vib gliss

Loco

49 G7

MU — I S S PBU LD PO

X X 6 8 (8) (5) (7) 5 3

X X 5 7 (7)

gliss gliss

52 C7

PO S H PO BSS CO S S H

(3) 5 3 5 (5) 3 5 6 7 5 3 5 (5) (5) 3 5 7 6 7 5 3

vib gliss gliss gliss

55 G7

CO 3 S S PO BSS

4 5 7 6 6 (6) 6 7 5 3 5 3 5 5 3 5 3

vib gliss vib gliss



57 D7 C7

BU LD PO PO CO S S H BU LD PO H

5 (6) 5 3 5 3 5 3 3 5 (5) 5 7 5 5 7 5 7 (8) 7 5 7 7

gliss gliss

59 G7

BU CO S S CO CO PBU LD PO

5 7 (9) 7 9 7 9 8 (8) (8) 6 6 (5) (6) 5

vib gliss vib gliss

61 D7 C7

PO H PO BSS CO BU BU LD PO H CO BSS

3 6 3 5 3 3 5 3 (3) 5 (7) 3 5 (7) 5 3 5 3 5 5 5 3 3 5

vib

63 G7

BSS S S PO H CO MU PO

(5) 3 (3) 6 7 (6) (7) 7 5 3 4 3 X 4 8 6 8 8 6

gliss gliss 3 vib

65 D7 C7 G7

BU slow LD BU slow LD BSS CO BSS BSS CO

8 (10) (10) 8 8 (10) (10) 8 6 8 6 (6) 8 (8) 8 6 8 8

vib



GTCD Track 2

68

BU 10 (13) 10 9 8 BSS 11 (11) 8 10 BU 10 (11) 8 10 9

gliss BSS S 8 6 7 6 7 (7) 6 CO

D7

70

gliss gliss gliss gliss gliss

S 8 8 8 8 8 8 8 8 8 8 8 8

BU LD BU LD PO BU LD CO

10 (11) 10 (11) 10 8 10 8 (11) (15) (15) 11

C7 G7

72

vib

BU 11 (13) (13) PO 11 8 10 9 H BU 8 11 (13) 8 10 BU LD PO 11 (13) 11 8 11 10 8 10 (10) (11) 10 8 10 9

D7

74

vib gliss

S 8 8 PO 6 5 PBU LD PO H (5) (7) 5 3 5 3

BSS PO H

3 5 3 5 (5) 3 4 3 3

C7 G7

76

CO 6 5 6 5 3 H PO PO 5 3 5 3 BSS CO S 7 12 11 13 11

gliss

hold bend BU 13 (15) RPB LD 13 (15) 13 (13) (15) (15) S (15)

vib gliss

D7



78 C7 G7

BU RPB LD PO BSS BU S S

vib vib gliss gliss

semi-harms

E B G D A E

15 (17) (17) (17) 15 13 15 (15) 13 15 14 (15) 12 15 14 12 12 12 5 7 6

80 D7

H CO BU S BU LD BU LD MU

gliss

3

vib

E B G D A E

(6) 6 8 8 8 8 (10) 8 8 8 10 (13) 10 10 8 10 11 10 8 8 X X

82 C7 G7

BU BU BSS H PO BU BSS PO H

vib vib

E B G D A E

18 (20) 18 (20) 15 15 18 17 15 18 15 17 15 17 (18) 17 15 17 15 17 (17) 18 15 17 17 15 15

84 D7

S CO H S PO BU CO RPB LD PO BU

gliss gliss

hold bend

vib

E B G D A E

16 17 17 16 15 14 17 17 14 15 16 15 17 15 17 (19) 17 17 (19) 17 15 18 (20)

86 C7 G7

BU RPB BU LD PO BU PO BU MU

vib

3

vib

E B G D A E

18 (20) (20) (20) (20) 18 (20) 18 15 17 17 15 18 (20) (20) 15 18 15 18 (20) (20) X (0)



GTCD Track 2

(8va)

BU RPB BU RPB BU RPB BU RPB BU RPB

20 (22) (22) (22) 20 (22) (22) (22) 20 (22) (22) (22) 20 (22) (22) (22) 20 (22) (22) (22)

E B G D A E

88

(8va)

BU RPB BU RPB BU RPB BU RPB BU RPB BU RPB

20 (22) (22) 20 (22) (22) 20 (22) (22) 20 (22) (22) 20 (22) (22) 20 (22) (22) 20 (22) (22)

E B G D A E

89 D7

(8va)

BU RPB BU RPB BU LD PO

20 (22) (22) 20 (22) (22) 20 (22) 20 18

20 20 (20) 18

BSS

o MU

15 15

(0)

E B G D A E

90 C7

(8va)

BU BU BSS

17 (19) 15 15 17 (19) 15 18 17 15

17 15 13 15 13 14

gliss gliss

S S

CO

semi-harm

MU

vib

gliss

S S

Loco

1 3 2 3 4

E B G D A E

91 G7

vib gliss vib gliss

S S H S S etc

5 (5) 1 7 (7) 2 8 8 10 10

8 9 12 (12) (12)

E B G D A E

93 D7 C7 G7

→ to fade

GT Tips

TEN SLIDE GUITAR LICKS



Just a simple detuning and a bit of practice with a slide can add a side to your playing that you didn't even know was there!
Lesson by Lee Hodgson

GTCD
TRACK 16

❖ Slide

players worth checking out include Ry Cooder, Bonnie Raitt, Rory Gallagher, Duane Allman, Sonny Landreth and the old bluesmen like Robert Johnson are worth a look, too!

❖ bottleneck

So called because the convention used to be to make your own slide from the neck of a bottle!

It's fairly common to drop the bottom string by a tone, but for this month's *GT Tips* you'll leave the sixth string alone and instead detune the first or 'top' E string down a whole tone to D. If your guitar is equipped with a tremolo system then you may need to double check your final tuning after allowing for inevitable changes in string tension (using an electronic tuner would be the most reliable check).

I've demonstrated all the licks in this lesson over a static G7 chord so that there's as little as possible to distract you – incidentally, I've taken a more casual approach to the lesson here by jamming along to a groove, keeping the good bits and transcribing them after the event.

Performance notes

First, a few general tips... Although wearing a **bottleneck** tends to promote exclusive use of it, be aware that you may continue to incorporate ordinary finger fretting in between (even simultaneously with) the slide moves and sounds. Ex 3 features a 6th interval, played with the second and first fretting fingers, in between the slides, both on the ascent and descent. All other moves in this lesson use a slide exclusively.

Most slide players wear the thing on their little finger or pinky, but I've always found it preferable to place the slide on my third or ring finger – I have a fairly good stretch between my index and second fingers so I can still do the old Chuck Berry thing, and my fourth finger is still available

for twiddly stuff. It's important to feel comfortable with which finger the slide goes on, so go for gut feeling...

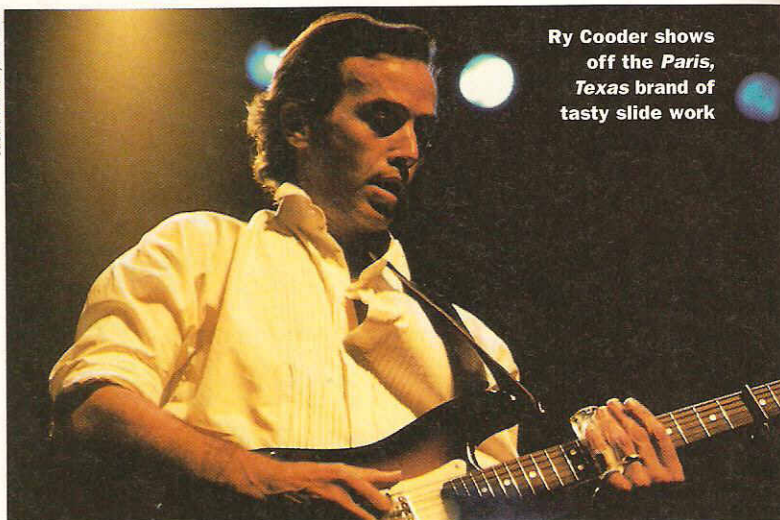
Flesh

Soundwise it's generally agreed that using flesh to pluck a string or string set sounds warmest and fullest. I think I hit some of the lower notes with a down plectrum stroke for some of the licks because I'm so used to the hybrid picking that I do in my country playing. But I thoroughly enjoy the better tone obtained by not using a pick at all. Regarding the tone of different materials used for a 'slide'; I personally favour medium to thick glass (the Dunlop Blues Bottle and Pete Tindal's Original Bottleneck being my favourites) although many players like the sustain and fatness obtained from a brass type. You may also wish to try a concave sort if your guitar's fingerboard has a significant camber. Oh, and big strings plus a high action make a big difference too.

Damp

To keep your playing clean and articulate, you'll need to damp certain notes at certain times while letting other sounds sustain or ring on. Achieving both extremes is a necessary contrast with respect not only to musical interest but also for tidiness itself in terms of technical proficiency and dexterity. It's commonly advised that you place one

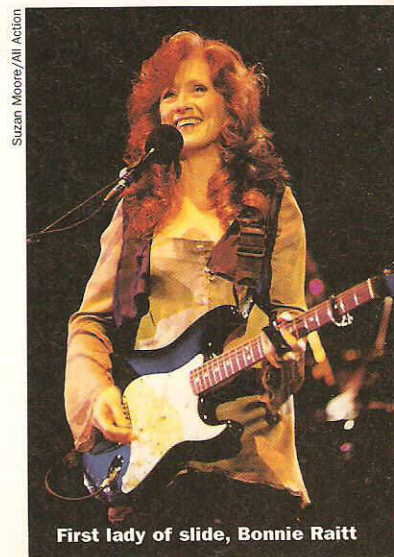
Ry Cooder shows off the Paris, Texas brand of tasty slide work



of the unused fingers behind the slide gently on the string(s) to eliminate undue noise and unwanted overtones (the string will vibrate behind as well as ahead of the slide, of course). I don't always do that but, then, that probably means I'm in the wrong...

It is widely accepted that you should use the slide to head into notes in the first place (most typically from below) otherwise what's the point of having a slide?

My last general comment about slide guitar playing is simply that adding vibrato is pretty much par for the course. The rate, pace and width of your vibrato will personalise your



First lady of slide, Bonnie Raitt



style, and there are many subtle and not so subtle ways to liven up the sound, so discover what turns your crank...

Groove

The groove is a shuffle which is best notated in 12/8 because the licks on offer are exclusively, in this case at least, triplet based. So instead of counting '1+2+3+4+' you actually need to say out loud: 1-two-three, 2-two-three, 3-two-three, 4-two-three. Incidentally, some instructors may suggest alternative counting procedures such as: 1-trip-let, 2-trip-let etc, or 1-&-a, 2-&-a etc, which are effectively the same, but I personally recommended the first shown method. And I'm fond of phonetics, too, so I'll equally encourage whatever reminds you of the correct rhythm – 'higgledy-piggledy, higgledy-piggledy' will do nicely!

Feel

Having established the proper feel for all this, now observe how certain licks begin or enter on the 9th beat of 12; that's just before the 4th down beat of the bar (ie in the first two examples). This is a natural and typical way of introducing the body of a lick. Your musical phrases should say and mean something, and the blues has always been a vocal oriented musical form; singing/humming along is to be encouraged – it's a vital catalyst to good improvisation.

Doubles

As you can see and hear, there are many double stops involved – two notes being held down (by the slide almost exclusively here). Bearing in mind the damping stuff discussed earlier on, it's important to control exactly what's ringing on and what's cut off, either spontaneously or after a while. You'll need to introduce plucking-hand damping much more (in addition to the fretting hand method) in your slide playing in order to sound articulate and avoid blurred phrases or bleeding of notes. Remember – the blues may be loose and greasy but outright messiness is rarely admired. So, once a note is finished with, practise bringing either side of your plucking hand's palm into contact with whichever

string or strings is appropriate, positively but not aggressively.

Polyrhythms

Regarding the occasional polyrhythms – there are some 'two against threes' scattered about – they're very common and not physically more demanding. The same goes for the commonly heard rhythm/lick shown as Ex 6 where you're almost putting six beats in the whole bar except the end varies a little bit. Speaking of that lick, observe how the main attack is after a pair of characteristic and idiosyncratic percussive notes – the pitch isn't especially important. Once more it's best to listen to the effect rather than try to figure out the somewhat tricky notation in question.

In retrospect, you should find Ex 5 a little more manageable because it's basically just four triplets in succession despite the single grace note 'snatch'.

Ex 9 is also much easier to do than to discuss. Simply make a progressive and relatively slow slide ascent while playing the top two strings in turn, but let each one last two parts of a triplet – although it looks that way on paper, it's actually an idea not to damp at all hereabouts in order to create a kind of moving wall of sound, almost siren like, if you know what I mean.

Ex 10 is a typical move; a greasy-sounding 4th interval dropping by a semitone then a further tone (to open strings is easiest and most common), then the double stop slides up what may appear to be an octave but in reality may be from a little way along...

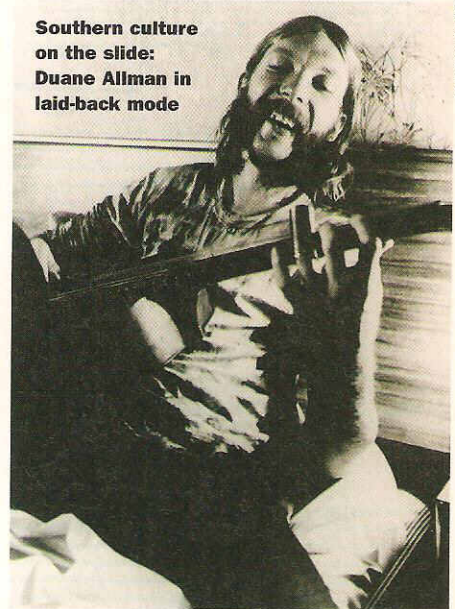
A little trickery

Remembering that the first string is detuned so that it's a minor 3rd higher than the second string, it's all much easier to achieve the kind of licks you've probably heard on record or the radio. But I'm more concerned with passing on a little trick stumbled across by the great Tele plucker Ray Flacke. When the top string is tuned this way you can create cool sounding harmonies reminiscent of twin guitars or overdubs – it's also akin to Jerry Donahue's 'bend, catch, pull' technique (achieving

contrary motion between notes). Here we're just using similar motion; the bends will make the pitches rise and drop simultaneously yet not necessarily by the same amount.

The secret is that you absolutely must prepare the move; use a spare finger (I use my second if there's a slide on my third finger but it's generally going to be the third finger bending...) to positively but silently push the first string against the second to create a mate of sorts; only then (pre)bending the seemingly joint pair to produce bent pitches in harmony. The good news is that the pitch of the thinner string should automatically rise more than the thicker one so the end result of the bend should be a tone higher on the first string while the second string only goes up a semitone. This should happen without any extra special judgement being called for. Such a variation of interval will in fact suit two situations: (i) when your finger is preparing the 2nd/4th (to bend to ♭3rd/5th) as in Ex 4, and the same physical move results in (ii) the 6th/root rising to the ♭7/9th as in Ex 8. This delightful effect is demonstrated by the great Ray Flacke on his 1984 *Star Licks* video... ♦

Southern culture on the slide: Duane Allman in laid-back mode



Rhythm guitar part

MAIN GROOVE

OCCASIONAL CONTRASTING BAR

gliss

S

0 1 2 3 4 5 6 7 8 9 10 11 12

N.C. (G) (G7)



GTCD Track 16

Slide guitar

Shuffle ♩ = 92

Ex 1

LEAD GTR
(BOTTLENECK/
SLIDE) *mf*

GT
TAB

0 1 G7 (throughout)

CO S S S CO S CO S

9 12 10 12 12 15 15 17 15 17 15 (15) 12 12 10 10 12

gliss gliss gliss gliss vib

Ex 2

gliss fast vib gliss short gliss vib

S CO CO S CO S

12 10 12 12 10 (10) 10 (10) 13 15 14 17 17

2

Ex 3

gliss vib gliss gliss fast vib

S MU S MU (finger) S S

12 0 13 15 (15) 13 12 (12) (12) (12)

12 0 14 (0) 15 (15) (0) 14 12 (12) (12) (12)

5

Ex 4

see text PB LD Let ring S S S/CO

(10) (12) 10 8 10 12 (12) (12) 12 10 12 12 (12) (12) (12) (12)

(10) (11) 10 8 10 12 (12) (12) 12 10 12 12 (12) (12) (12) (12)

7

Ex 5

gliss gliss gliss shallow vib

S S S

12 10 12 12 12 12 10 12 12 (12)

9



Ex 6

Ex 6 musical notation showing a sequence of notes with glissando (gliss) and vibrato (vib) markings. The fretboard diagram below shows the corresponding fret numbers: 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 12, (12), (12), 15, 15.

Ex 7

Ex 7 musical notation showing a sequence of notes with vibrato (vib) and glissando (gliss) markings. The fretboard diagram below shows the corresponding fret numbers: 15, 15, 15, 15, 15, 15, 15, 14, 14, 13, 13, 12, 12.

Ex 8

Ex 8 musical notation showing a sequence of notes with glissando (gliss) and vibrato (vib) markings. The fretboard diagram below shows the corresponding fret numbers: 5, 7, 5, 3, 6, 5, 0, 3, 3, 2, 0, 0, 3, 5, (5).

Ex 9

Ex 9 musical notation showing a sequence of notes with glissando (gliss) and vibrato (vib) markings. The fretboard diagram below shows the corresponding fret numbers: 8, 10, 10, 11, 11, 12, 12, 13, 13, 14, 14, 15, 15, (15), (15).

Ex 10

Ex 10 musical notation showing a sequence of notes with glissando (gliss) and vibrato (vib) markings. The fretboard diagram below shows the corresponding fret numbers: 3, 2, 0, 3, 2, 0, (0), 3, 12, 12, (12), (12), 12, 12.

Unplugged

ELIZABETHAN DUET (Anon)



Another classical duet in our short series finds GT's Eric and Phil in doublets and hose. Probably.

Arranged by Eric Roche and Phil Hilborne

Transcribed by Eric Roche

GTCD TRACK 9

❖ **Remember** that classical right hand fingering is notated using letters for the fingers: p is the thumb, i is the index finger, m is the middle finger and a is the ring finger

This month's instalment is the next in our current series of classical pieces. Once again, the parts have been arranged by Phil Hilborne and myself. On the GTCD recording I am to be heard on the right channel playing guitar part two. Phil Hilborne (is there no end to the man's talent?) is on the left channel playing guitar part one. Once again, the guitars used are a Ramirez and a Contreras respectively.

The duet, by an unknown composer, was originally for two lutes. From the rhythmic and melodic figures, it is quite easy to pinpoint the era of the composer. The piece dates from the 16th century and is typical of the compositions of the Elizabethan period.

Performance notes

The piece is in 2/4 and the dance-like rhythms should be observed throughout. Both parts are equally demanding technically, and I suggest that you practise both. The GTCD has backing tracks for you to practise each part with, although ideally you should play this with another guitarist. As I have said on these pages on many occasions, there is a wealth of knowledge and experience to be gained from playing duets.

Bars 1-4

This is the opening phrase and the melody in guitar one is harmonised by a third or a sixth below in guitar two. The melody is **ornamented** by



GT's classical dude
Eric Roche, in search
of a duet partner

trills in these four bars and these are notated in the tablature staff.

Bars 5-8

This is a more elaborate development of the melody in bars 1-4, typical of the lutenist-composer's compositions of the period where a melody is stated and then developed. In this instance, the composer presents a 16th-note variation of the theme from bars 1-4.

Bars 9-12

The second melodic idea, with a chromatic G natural. The piece starts to develop rhythmically here, as guitar two begins a 16th-note accompaniment in bar 11. This is picked up by guitar one at the end of bar 12 and sets the pace for the remainder of the first section.

Bar 10

The marking 'brisée', meaning 'broken' is found here, on the E

major chord. You play the chord as a very quick arpeggio, using your p, i, and m fingers. Check the recording to hear the effect.

Bars 13-16

The theme of bars 9-12 is developed, as both guitars play in a 16th-note variation of that theme. The first section ends with a perfect cadence (Esus4 – E major – A major).

Bars 17-32

Essentially, this is a repeat of the first 16 bars, with a ponticello marking in bars 21-24. Ponticello is an indication to play closer to the bridge of the guitar, to produce a tighter, harder, more treble tone. In contrast to this, a guitarist could be asked to play 'tasto'; a directive to play towards the neck-end of the soundhole, to produce a warmer and softer tone.

That's it for this month! ❖

❖ **ornamented** At the time that this piece was composed, it was standard practice for performers to add trills and other devices to a piece virtually ad lib to enhance its melodic line. These devices were called ornaments



Eric Roche...

As well as being GT's regular *Unplugged* contributor, our Eric is also a tutor at the world-famous GIT in London. He has transcribed the music of players as diverse as Michael Hedges, Alex de

Grassi, Pierre Bensusan and Leo Kottke, not to mention Paul Weller, Pulp and Acoustic Alchemy. You can contact Eric via e-mail at this address: innerEARMusic@msn.com

Elizabethan Duet

Gtr 1
Arr. by
Phil Hillborne

Gtr 2
Arr. by
Eric Roche

IV

II

17



II IV

Porticello

21

II

25

IV III I II

rallentando

29



Lick Library

MANIC STREET PREACHERS

Straight out of Guildford, those crafty ACM chaps bring you all the ins and outs of the guitar sound that helped make The Manic Street Preachers into rock icons!
Lesson by Ewan Smith

GTCD
TRACK 19

♦ **The Manics**
 formed in Wales in the late 80s.

♦ **Richey Edwards**, the band's other guitarist, has been missing, presumed dead, since 1995.

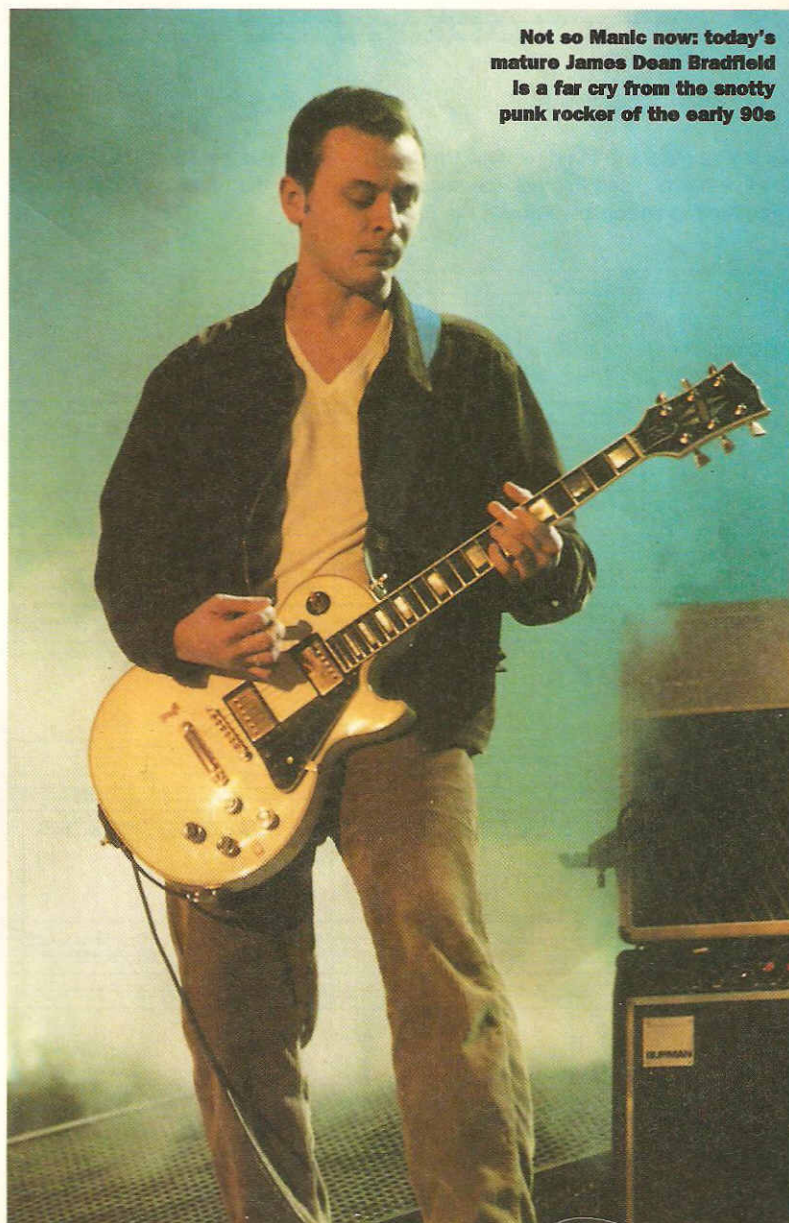
We've changed the format of the lesson this month. Instead of the usual bunch of separate licks, we've put together a full track in the style of this month's victims, sorry, I mean *subjects*, namely The Manic Street Preachers, with the intention of taking the sections off one at a time. James Dean Bradfield is the Manics' charismatic frontman and, since the disappearance of Richey Edwards, he's been the band's sole guitarist. James is partial to the odd unusual chord voicing so this piece, which I've titled 'Tasmania' (no prizes for guessing which track inspired it), has its fair share of out-of-the-ordinary sounds. The names of these chords may seem complicated and a bit daunting at first, but if you look at the shapes on the fingerboard you'll see that they're often standard shapes with either one note added or the top two strings allowed to ring against them. Follow the tab on the chord chart and you shouldn't have any problems.

♦ **arpeggiated**
 The notes of a chord played one at a time

Ex 1 is the **arpeggiated** section from the intro, and should give your picking hand a good workout. Use the palm of your hand to damp the strings lightly at the bridge for a punchy sound.

More, please!

If you're into this kind of music and want to find out some more about playing it, give the ACM a call on 01483 456788.



Not so Manic now: today's mature James Dean Bradfield is a far cry from the snotty punk rocker of the early 90s

Dave Hogan/All Action



GTCD Track 19

Ex 1

Ex 1 consists of two musical examples, each with a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4.

Ex 1 (Top): The treble staff shows a melodic line. The guitar tablature staff shows the corresponding fret numbers: 5 6 5 6 5 6 | 5 7 5 7 5 7 | 5 8 5 8 5 8 | 5 5 3 4 5 6 5. The string order (E, B, G, D, A, E) is indicated on the left.

Ex 1 (Bottom): The treble staff shows a melodic line. The guitar tablature staff shows the corresponding fret numbers: 5 6 5 6 5 6 | 5 7 5 7 5 7 | 5 8 5 8 5 8 | 7 8 7 8 7 8. The string order (E, B, G, D, A, E) is indicated on the left.

Ex 2 gives you the main melody. On the GT CD I've harmonised this lick the second time around so, once you have the fingering

for this part together, see if you can work out the harmony for yourself.

Ex 2 Melody

Ex 2 Melody consists of two musical examples, each with a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4.

Ex 2 Melody (Top): The treble staff shows a melodic line. The guitar tablature staff shows the corresponding fret numbers: 9 6 8 6 9 | (9) 7 (7) 6 (6) 7 (7) | 6 9 8 6 8 | (8) 9 (9) 11 (11) 9 (9). The string order (E, B, G, D, A, E) is indicated on the left.

Ex 2 Melody (Bottom): The treble staff shows a melodic line. The guitar tablature staff shows the corresponding fret numbers: 10 (10) 10 9 12 (12). The string order (E, B, G, D, A, E) is indicated on the left.

The solo is written out in **Ex 3**. Although there is a lot of melodic playing in the Manics' output, full blown solos are in fairly short supply and when they do crop up they are kept pretty brief. However, when you

come across one it's worth some attention as James Bradfield tends to stay away from the cliché pentatonic licks that we all fall into from time to time. Instead, he plays melodies based closely on the backing

chords, making his soloing an integral part of the track rather than just a chance to show off on top of it!



Ex 3 Solo

The full backing track with the lead parts taken off is included on the GTCD so

that you can try out the different examples in context.

Tasmania



GTCD Track 19

27

A5 D5 E5

Diagram showing guitar tablature for measures 27-32. The key signature is three sharps (F#, C#, G#). The guitar part features power chords A5, D5, and E5, with a melodic line in the treble clef.

33

E A(add9)

Diagram showing guitar tablature for measures 33-38. The guitar part features power chords E and A(add9), with a melodic line in the treble clef.

39

B(add#11) A Asus4 A(add#11) C G Caug/G#

Diagram showing guitar tablature for measures 39-44. The guitar part features power chords B(add#11), A, Asus4, A(add#11), C, G, and Caug/G#.

45

A Asus4 A(add#11) E5

Diagram showing guitar tablature for measures 45-50. The guitar part features power chords A, Asus4, A(add#11), and E5.

Finally, thanks to Paul Geary for putting down the live bass, Andertons Music for letting me raid their stock to find the right guitars for the track (that pre-CBS Strat was scratched before I borrowed it, by the way)

and to Andy at Surge Studios for getting up early on a Sunday to do the mix... ❖

Ewan Smith is an Instructor at the Academy Of Contemporary Music.

Taylor Made

MEET THE BOSSA!



Here's a fascinating chord study in a bossa nova style which has an air of mystery about it – read on!

Lesson by Martin Taylor



❖ For further
information
about Martin
Taylor's CDs,
videos and
concert
appearances,
and to receive
a newsletter,
please contact
PO Box 8403,
Maybole,
Ayrshire
KA19 7YB

Over the last few months we've been looking at the different devices and techniques brought into play when playing chord melody style on the guitar. We've explored 10ths and moving basslines, but now it's time to introduce a little Brazilian influence into the proceedings with a bossa nova study.

The first thing to remember when playing through this study is to keep it flowing. Listen especially to how the bass alternates the way it does – one of the elements of a bossa. In a band situation, the bass and percussion are responsible for much of the music's Latin groove, but we, of course, are alone, and must try and keep it going as best we can!

All this calls for a great deal of independence in the right hand fingers, the thumb plays the bass part and is rhythmically offset against the chordal accompaniment being played by the fingers. This in itself is a tough trick to master at once. It's a bit like patting your head and rubbing your stomach at the same time; things fall apart hopelessly at first, but one day everything magically comes together. To master this kind of *contrapuntal* rhythm, isolate just one of the chord shapes within the study and play it

over and over. Eventually, you should find that it begins to come more and more naturally.

I haven't used anything too exotic chordally during the course of this piece as it would ruin the fragility of the bossa style. We don't need anything too heavyweight, in other words, otherwise the mood would be lost completely.

Bear in mind as you listen to the example on the GTCD that this piece was never intended by its original composer to be a bossa. Some pieces convert to other styles easier than others and it's really down to the taste and imagination of the player concerned as to which chord arrangements you try to twist to your own devious arranging devices!

The bossa nova is a very rhythmic form of music and so we have to be careful, as I've already said, that the original rhythmic drive is not lost. Much of the 'swing' of the bossa can be successfully suggested by the player's use of phrasing and dynamics; concentrate on developing that relationship between bassline and chords and you can't really go wrong.

Next month, we'll look at a piece which is hot on the *GT* request line – I'll see you then. ❖

Competition!

The actual chord progression I've taken to base this study on is about as far away from any Latin-American influence as you can get. I'll tell you what it is next month, but you can send your guesses to: Taylor Made c/o *Guitar Techniques*, 30 Monmouth Street, Bath BA1 2BW and the first correct entry will receive a prize! Here's a clue – it was a song that became popular during one of the world wars...

Usual rules apply. Closing date: 20/04/98

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challenge!**



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❖ **contrapuntal**
Music containing
more than one
rhythmic element
– two or more
parts that move
against each other

Bossa nova study

(Count in bar)

MU

MU

GT TAB

1 Emai9



3

MU

MU

D#m9 G#7#5 C#m9

E B G D A E

6 6 6 5 (5) 5 5 (5) 5 5 4 4 (4) 4 4

6 6 6 5 (5) 5 5 (5) 5 5 4 4 (4) 4 4

4 4 X 4 4 (4) 4 4 (4) 4 4 2 2 4 (2) 2 2

6 4 X 4 4 6 4 4 4

6

Bm7 E9

E B G D A E

(4) 4 4 (4) 4 4 3 3 3 7 (7) 7 7 (7) 7

(4) 4 4 (4) 4 4 2 2 2 7 7 7 (7) 7

(2) 2 2 (2) 2 2 0 0 0 6 (6) 6 6 (6) 6

4 4 0 2 2 0 0 0 7 7 0

9

Amaj7 A#m7b5 D#7#9 G#m7 C#7#9

E B G D A E

5 5 5 5 (5) 5 7 (7) 7 4 4 4 5

6 6 6 6 (6) 6 6 (6) 6 4 4 4 4

6 6 6 6 (6) 6 6 (6) 6 4 4 4 3

5 5 7 6 6 6 5 6 4 4 4 6 3

12

MU

F#13 F#7#5

E B G D A E

(5) 5 5 (5) 5 5 4 4 (4) 4 4 (4) 4 3 3 2 3

(4) 4 4 (4) 4 4 2 2 (2) 2 2 (2) 2 3 3 3

(3) 3 3 (3) 3 3 2 2 (2) 2 2 (2) 2 2 2 2

X 4 0 2 2 2 2 2 2 2 2 2 2

15

F#m7 B11 Emaj9

E B G D A E

2 2 (2) 2 2 5 5 (5) 5 7 7 7 7

2 2 (2) 2 2 7 7 (7) 7 8 8 8 8

2 2 (2) 2 2 7 7 (7) 7 6 6 6 6

2 2 4 (0) 7 7 7 7 7 7 7



GTCD Track 17

▶

18 **D#m9** **G#7#5** MU MU

21 **C#m9** **C#m7** **Bm7** **E9**

24 **Amaj7** **A#m7b5** **D#7#9** MU

27 **G#m7** **C#7#9** **G13** **F#13** **C9** **B11** MU

30 **B11** **E6** **D11** **D13**

Detailed description: This page contains five systems of guitar notation for a jazz track. Each system consists of a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#), and a six-string guitar fretboard diagram below it. The fretboard diagrams show fingerings for each string (E, B, G, D, A, E from top to bottom) using numbers 1-5 and parentheses for bends. Chord names are written below the fretboard diagrams. Measure numbers 18, 21, 24, 27, and 30 are indicated at the start of each system. The notation includes various chords, scales, and melodic lines with accidentals and ties.

[illegible]

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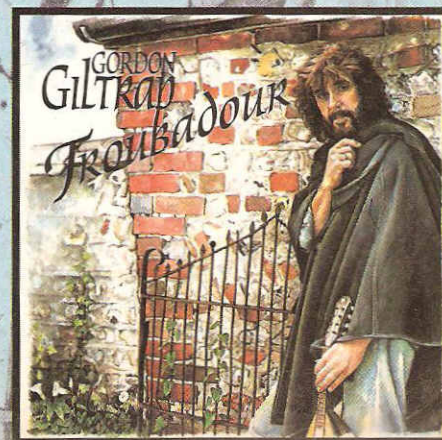
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Shaun Baxter's Beyond Rock

BOOSTING THE ECONOMY...

Make sure every pick stroke counts in part two of our look at the fine and noble art of economy picking!

Lesson by Shaun Baxter

GTCO
TRACK 15

❖ **Check out** your pick guage. Most rock players tend to go for a fairly heavy pick: around 1mm or upwards. Finding the right guage for you can make a huge difference in terms of picking accuracy!

❖ **baroque** Meaning 'ornate' or 'heavily ornamented'; the Baroque era in music roughly coincides with the composer Bach's lifetime (1685-1750) and is characterised by much of his work

Last month we looked at an economy picking study called 'Economy Drive' (guitar one) as part of a technical primer for a forthcoming series of articles devoted to the use of extended arpeggios in rock. This month, in an effort to make things a little more musical, I have added two counter melodies to the main guitar part (guitars two and three), which give this classical sounding piece a **baroque** flavour. We're going to study these two counter melodies so that you get some insight into how to write your own harmonies/counter melodies as well as providing you with a piece that you can play as an ensemble with a couple of mates (your own little guitar chamber orchestra).

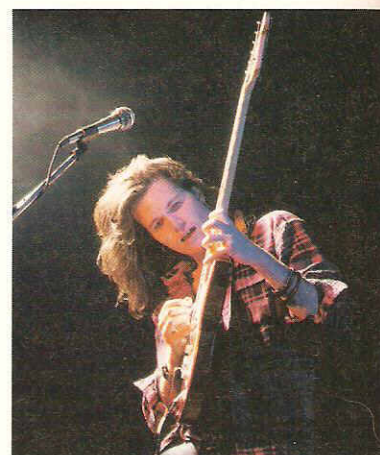
Harmony

By far the most common way to generate harmonies is to shadow a melody with an equivalent figure played three scale notes higher or lower. However, this particular method of producing a harmony part (called 'parallel' or 'similar' motion) is by far the most predictable method. Besides, it also proves to be harmonically inarticulate, as with this particular method you are focusing on a scale note rather than an arpeggio. Hopefully devotees of this particular column are by now wearily familiar with me stressing the importance of arpeggio tones. You shouldn't see a scale as being a set of notes of equal importance, it should be seen as arpeggio notes with specific linking notes. One thing you should bear in mind is that the strength of any melody line

is dictated by the relation of its notes to the chords of the underlying chord progression.

Of course, there are many other devices used to create harmonies (such as having a harmony line work in 'contrary' or 'oblique' motion to the original line). In the Baroque era of classical music, composers would experiment with various harmonic devices to arrive at different treatments of the same melody. This helped to sustain interest in the listener so that the same melody line could be used for a lot longer.

Often, as in 'Economy Drive' you get harmonies that not only differ harmonically from the original but also rhythmically (in music when one line is laid on top of another played to a different rhythm, it is said to be 'contrapuntal'). When trying to construct a line that does this, it's important to remember one thing – the notes of the chord! When composing the countermelodies to 'Economy Drive', I would firstly establish an interesting rhythmic counterpoint and then had to ensure that, wherever there was an arpeggio note in the original part (guitar one) there was a corresponding arpeggio note manifest in both of the harmony parts at that same part in the bar. As is consistent with baroque music, I stuck exclusively to triad notes (that is, just the first, third and fifth notes of each chord). So, over any particular chord, wherever there was a root note played by guitar one, guitar two would play the third, leaving guitar three to play the fifth. As an exercise, you should try circling any notes in the part played by guitar one that belong to the



Shaun Baxter – also available in Economy size...

chord in any particular bar. If you then circle the equivalent notes in the other two guitar parts, you should find that you get the full complement of arpeggio notes each time (that is, the one and five of each chord).

Guitar two

In bars 1-8, the harmonic device used is called a 'canon' (that is, a repetition of the original theme). By following the original melody line two 16th notes later we not only get a rhythmic variation but also the effects of parallel thirds (circle the relevant notes and see). Here, I could have tagged on an A and a G note to the front of the descending scale pattern in the first bar of guitar two (starting on the first beat of the bar like guitar one) and ended up with a straightforward parallel thirds effect. But by missing these two notes out, and starting on the second beat of the bar instead, we get something that adheres to the parallel thirds method but has more rhythmic interest.

Linking arpeggio notes

You will often see chromatic notes used throughout the piece. As





always, these are used as approach or passing notes to stronger arpeggio tones (like the arpeggio notes, each chromatic note will often have a corresponding chromatic note in one or both of the other guitar parts). Again, analyse each part thoroughly so that you are totally aware of the status of each note contained within the bar (that is, whether it's chromatic, from the arpeggio, or just belonging to the scale).

Scale choices

'Economy Drive' is predominantly in the key of C major (A minor) and so many of the chords should be seen as coming from this key. In other words, use F Lydian (F G A B C D E) for F, D Dorian (D E F G A B C) for Dm, E Phrygian (E F G A B C D) for Em, C Ionian (C D E F G A B C) for C, A Aeolian (A B C D

E F G) for Am/E and G Mixolydian (G A B C D E F) for G.

E7 functions as a secondary dominant to Am (E7 is A's V chord) and here E Phrygian dominant scale is used:

E Phrygian dominant –

E	F	G#	A	B	C	D
1	♭2	3	4	5	♭6	♭7

The Bdim7 chord is an inversion of E7♭9 (it has the same notes) so, again, E Phrygian dominant scale is used:

Bdim7 –	B	D	F	G#
	1	♭3	♭5	♭♭7

E7♭9 –	E	G#	B	D	F
	1	3	5	♭7	♭9

The relevant dim7 arpeggio is used for each of the G#dim7, Ddim7 and F#dim7 chords.

G#dim7 –	G#	B	D	F
	1	♭3	♭5	♭♭7

Ddim7 –	D	F	G#	B
	1	♭3	♭5	♭♭7

F#dim7 –	F#	A	C	E♭
	1	♭3	♭5	♭♭7

Note that G#dim7, Ddim7 and Bdim7 all have the same notes so, like the Bdim7, can all be seen as inversions of E7♭9 and, therefore, will also allow you to use E phrygian dominant scale.

Next month we're looking at the first of two studies devoted to left-hand tapping. ❖

Economy Drive – guitar two

♩ = 104

GT TAB

1 F Dm Em C

3 Dm Bdim7 C Dm Am/E E(7)

5 F F#dim7



GTCD Track 15

7 **G** **G#dim7**

vib *vib* *vib*

E 10 10 8 8 7 10 11 12 13 13 12 13 12 12 10

B 7 13 12 13 12 10

G 7 13 12 13 12 10

A 7 13 12 13 12 10

E 7 13 12 13 12 10

9 **Am** **G**

vib *vib* *vib* *vib* *vib* *vib*

CO 12 10 8 12 12 10 10 8 8 10 10 8 7

E 10 9 10 9 10 12 10 8 10 7 8 10 8 7

B 10 9 10 9 10 12 10 8 10 7 8 10 8 7

G 10 9 10 9 10 12 10 8 10 7 8 10 8 7

A 10 9 10 9 10 12 10 8 10 7 8 10 8 7

E 10 9 10 9 10 12 10 8 10 7 8 10 8 7

12 **F**

vib *vib* *vib* *vib* *vib* *vib* *vib* *vib*

CO 8 7 5 8 8 6 6 5 5 7

E 10 10 8 8 6 6 9 5 5 6 8 7 5 8 8 6 6 5 5 7

B 10 10 8 8 6 6 9 5 5 6 8 7 5 8 8 6 6 5 5 7

G 10 10 8 8 6 6 9 5 5 6 8 7 5 8 8 6 6 5 5 7

A 10 10 8 8 6 6 9 5 5 6 8 7 5 8 8 6 6 5 5 7

E 10 10 8 8 6 6 9 5 5 6 8 7 5 8 8 6 6 5 5 7

15 **E** **G#dim7** **Bdim7** **Ddim7**

vib

CO 7 5 4 6 6 4 7 4 6 9 7 10 13 10 12 13

E 6 5 6 4 4 5 7 5 4 6 7 6 4 7 4 6 9 7 10 13 10 12 13

B 6 5 6 4 4 5 7 5 4 6 7 6 4 7 4 6 9 7 10 13 10 12 13

G 6 5 6 4 4 5 7 5 4 6 7 6 4 7 4 6 9 7 10 13 10 12 13

A 6 5 6 4 4 5 7 5 4 6 7 6 4 7 4 6 9 7 10 13 10 12 13

E 6 5 6 4 4 5 7 5 4 6 7 6 4 7 4 6 9 7 10 13 10 12 13

17,21 **F** **Dm** **Em** **C**

vib *vib*

13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8

E 10 13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8

B 10 13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8

G 10 13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8

A 10 13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8

E 10 13 (13) 10 8 10 10 8 10 12 (12) 8 7 8 8 7 8



19,23 *vib* Dm Bdim7 C Dm Em E7

24 C Dm Em F Em Dm C

1 2

GT TAB

6 10 (10) 7 5 7 4 6 5 6 5 5 6 5 6 8 5 6 8 9 5 7 5

5 5 7 5 6 7 5 6 8 5 6 8 10 6 8 10 8 8 10 12 6 10 8 7 8 8 9 10 10

Guitar three

GT TAB

1 F Dm Em C

3 Dm Bdim7 C Dm Am/E E(7)

5 F F#dim7

8 7 5 8 5 5 7 8 7 7 3 5 3 7 3 3 5 7 5

5 1 3 2 5 1 2 3 5 3 3 0 3 5 1 5 7 5 7 7 0 5 4

5 1 5 3 5 3 3 3 2 3 2 4 2 4 6 4 6 3 6 3 5 3



GTCD Track 15

First system of guitar notation. The staff shows a melodic line in treble clef. The fretboard diagram below it shows fingerings for the G and G#dim7 chords. The G chord is at the 7th fret, and the G#dim7 chord is at the 6th fret.

Second system of guitar notation. The staff shows a melodic line in treble clef. The fretboard diagram below it shows fingerings for the Am and G chords. The Am chord is at the 9th fret, and the G chord is at the 6th fret.

Third system of guitar notation. The staff shows a melodic line in treble clef. The fretboard diagram below it shows fingerings for the F chord. The F chord is at the 12th fret.

Fourth system of guitar notation. The staff shows a melodic line in treble clef. The fretboard diagram below it shows fingerings for the E(7), G#dim7, Bdim7, Ddim7, and E(7) chords. The E(7) chord is at the 15th fret, G#dim7 is at the 6th fret, Bdim7 is at the 4th fret, Ddim7 is at the 2nd fret, and E(7) is at the 7th fret.

Fifth system of guitar notation. The staff shows a melodic line in treble clef. The fretboard diagram below it shows fingerings for the F, Dm, Em, and C chords. The F chord is at the 17th fret, Dm is at the 5th fret, Em is at the 7th fret, and C is at the 3rd fret.



1

2

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